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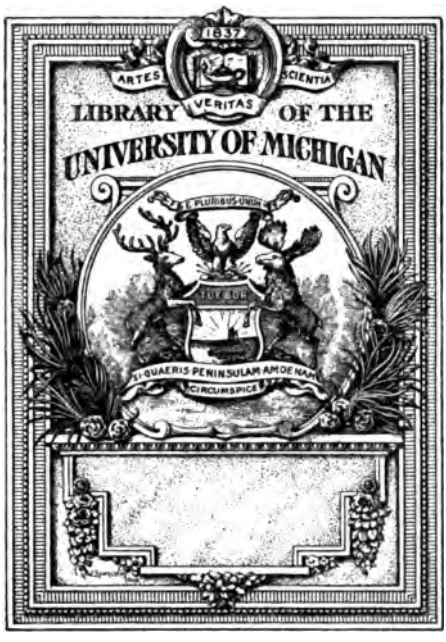
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AD CHAUCERUM SE FINGENS

IN ECLOGIS "THE SHEPHEARDES CALENDER"

versum heroicum renovarit ac refecerit

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1896

Quomodo

EDMUNDUS SPENSERUS

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INTRODUCTIO

Hoc Spenseri proprium est inter poetas a quibus literæ sexto decimo sæculo renovatæ sunt, quod vernaculam haud minus studiose quam græcam aut latinam poesim admiratus et imitatus est. Quamvis multa ad exemplum latinorum vel etiam recentiorum Italiæ aut Galliæ poetarum effinxerit, Spenserus tamen ea ætate qua antiqui vel alieni scriptores, religioso quasi cultu foti, periculum nativo ingenio poetarum vel totius populi non semel attulerunt, adversus eam literarum perturbationem restitit ex qua sæpius efficitur ut res a majoribus acceptas nepotes alienent. Non modo celeberrimi illius operis quod *Fatarum Regina* inscribitur argumentum de veteribus Britannorum fabulis sumpsit, sed etiam, quod ad poeticam artem et linguam attinet, se Chauceri discipulum utique professus est. Prisca et obsoleta vernacula verba ad vitam revocavit, nedum latina aut externa vocabula in sermonem suum nova admitteret; nec priscis verbis in *Fatarum Regina* tantummodo, ut ad antiquitatem rei ser-

monem accommodaret, usus est, sed in ceteris suis operibus et præcipue in iis quas primum edidit *Eclogis* (The Shepheardes Calender), haud aliter scribere assuevit, ita ut non forte ac casu sed de industria et constanter illud fecisse videatur. Qui mos ex veterum Angliæ vatum cotidiana pertractatione ortus est, de qua Edouardus Kirke in iis quæ *Eclogis* sui amici præposuit hæc dixit :

And firste of the wordes to speake, I graunt they be something hard, and of most men unused, yet both English, and also used of most excellent Authors, and most famous Poetes. In whom, whenas this our Poet hath bene much traveiled and throughly redd, how could it be, (as that worthy Oratour sayde) but that walking in the sonne, although for other cause he walked, yet needes he mought be sunburnt ; and *having the sound of those auncient Poetes still ringing in his eares, he mought needes, in singing, hit out some of their tunes* [1].

Quæ verba non ad sermonem tantum, sed etiam ad versuum artem manifesto spectant. Nam Spenserum, cum etiam tum admodum adolescens esset, indigenarum poetarum modi ac numeri et delectaverunt et ad imitationem impulerunt ; quod aliis quidem temporibus minime mirum, sed quæ erat hujus temporis novarum rerum cupido et ad aliena propensio, magni profecto momenti fuit. Cum enim Spenserus carmina scribere cœpit, anglicus versus male audiebat tenuique spe esse videbatur. Paulo antequam *Eclogas* suas aggressus est, jam eruditi viri vernaculam versuum artem fastidio habebant et convellere sibi proposuerant, quorum in partes poetæ paulatim trahebantur. Cantabrigiis novum versus scribendi genus ortum erat. Primus in vernaculos versus invectus erat ille Johannes Cheke, græcæ linguæ professor, qui magnum impetum redivivis literis medio sexto decimo sæculo dedit. Ejus nomen præ se ferebat Aschamus, Johannis Cheke collega, quum in suo de pueris educandis

[1] *Complete Works of Edmund Spenser,* edited by R. Morris (The Globe edition) p 441.

libro *The Scholemaster* (scripto circa 1563-1568 et post ipsius mortem anno 1570 edito), ut latinam prosodiam adsumerent Anglos hortabatur. Aschami argumenta breviter contraham :

Romani rudem et inconditam suam versificationem repudiaverunt ut Græcorum metricam artem adoptarent; quo facto, aurea latinæ poeseos ætas statim orta est. Nulla sit mora quin Angli idem faciant. Vernaculum enim versum Chaucerus et Wyatt ad summum certe (quantum in ejus natura est) perduxerunt. His non ingenium sed aptum instrumentum defuit. Jam pridem eruditos viros rimæ pudet quæ a barbaris Hunnis et Gothis in Europam allata, omnis suavitatis expers, indigna est quæ amplius, cum Virgilius et Homerus adsint, a poetis adhibeatur. Soli eam defendunt qui literis sunt alieni aut doctiorum gloriæ invident. Sed non satis est rimam abolere et æquo syllabarum numero sic contentum esse, quo modo Comes Surrey Æneidis partem de latino convertit. Unamquamque syllabam strictis prosodiæ legibus submitti decet. Ut anglicæ linguæ heroicum carmen inhabile sit, iambicum certe maxime accommodatum est [1].

Aschami præcepta mox exaudita fuerunt; quæ semina scientiæ sibi nimis confidentis Universitas, quasi gleba quædam, apta est ut excipiat et fructus efferat.

Quo anno Ashami liber in vulgus editus est (1570), Gabrielus Harvey electus socius in collegio cui *Pembroke Hall* nomen est, Aschami incepta exsequi et perficere conatus est. Quin etiam, Aschamo audacior, «carmen heroicum» quod Aschamus anglicæ linguæ male accommodatum existimaverat, in civitatem adscribere sibi proposuit, et revera hexametros scribere cœpit. Spenserus autem in idem collegium anno 1569 adscitus, et annos septemdecim natus, cum Gabrielo Harvey usque in annum 1576

[1] Roger Ascham. *The Scholemaster* (Arber's reprint.), pp. 144-9.

familiarissime vixit. Eum ætate, titulo, scientiâ graviorem Spenserus nunc de infortunato amore, nunc de carminibus scribendis reverenter consulere solebat. Attamen, Gabrielus Harvey quamvis auctoritate sua etiam atque etiam usus esset ut adolescentem poetam in suam sententiam de latina prosodia accipienda traheret, semper repulsus abiit. Hoc clarum facit is locus epistolæ quam Gabrielo Harvey Spenserus misit quum primum, anno 1579, imperio Philippi Sidney illecebrarum captus, et regiæ aulæ judicio obtemperans, ipse novos, id est metricos, versus, scribere tentavit :

I am of late more in love wyth my Englishe Versifying than with Ryming : vhyche I should have done long since, if I would then have followed your councell. Sed te solum jam tum suspicabar cum Aschamo sapere : nunc Aulam video egregios alere Poetas Anglicos [1].

Alias scribebat :

I like your late Englishe Hexameters so exceedingly well, that I also enure my Penne sometime in that kinde : whyche I fynd indeede, as I have heard you often defende in worde, neither so harde, nor so harshe, that it will easily and fairely yeelde it selfe to our Moother tongue [2].

Ex quo comperimus Spenserum etiam cum *Eclogas* suas meditabatur aut scribebat non ignoravisse quid exprobrationis haberet vernaculos versus fingere, commendatio autem quanta inesset latinis imitandis ac persequendis. Imo, ut vidimus, aliquando suspicabatur se errare, pristina consuetudine quasi devinctum. Quapropter ab initio ceteris Anglicis qui paulo antea floruerant poetis dissimilis fuit. Illi enim, vernaculo versu quasi necessitate coacti utentes, de metrica arte novanda ne suspicati sunt quidem. Spenserum autem cum syllabas numerabat, accentus disponebat, similiter cadentia rima

[1] *Complete Works of E. Spenser*, p. 706.
[2] *Ibid.*, p. 709.

copulabat, non fallebat artem suam a gravibus judicibus contemni. Contrariam igitur opinionem solertiore aut magis vario vernaculi versus usu redarguere; omnes illius versus facultates colligere, obsoletas ad vitam revocare, latentes aut rudes evolvere conatus est.

Incredibile quidem est eos Saxonicos poetas Spensero cognitos fuisse, qui ante quartum decimum sæculum floruerant. Sed Gulhelmum Langland qui circa 1362 eorum alliterativum et rima carentem versum recuperaverat, magnopere admirabatur, ut versus *Eclogis* subscripti testantur :

> Dare not to match thy pype with Tityrus his style,
> Nor with *the Pilgrim that the Ploughman playde awhyle*;
> But followe them farre off, and their high steppes adore.

Ex auctore carminis de *Petro Aratore* alliterationis studium hausit, quæ in ipsius versibus non jam necessaria aut ordinata, sed vix minus frequens apparet. Nunquam quidem rima ipse abstinuit, sed Langlando satis gratiæ forsan debuerit, cujus versus legens ac pertractans tentaverit ipse versus scribere, neque cuiquam syllabarum numero adstrictus neque accentus intervallo.

Similis licentia adhibebatur in his popularibus rimatis poematiis, quorum *Chevy Chase* celeberrimum a quodam Spenseri amico Philippo Sidney laudatum est. Talium carminum stropham *Septima* in *Ecloga* Spenserus imitatus est, et eorumdem licentiosos numeros multis in locis retulit.

Sed pro Chaucero auctore hæc prope nullius sunt momenti. Inter omnes qui ante Spenserum fuerunt poetas Chaucerus facile princeps eminebat. Quanquam anglica poesis tota toti gallicæ pœsi longe inferior erat, unius tamen Chauceri nomen rem quasi restituebat; cujus in operibus coactæ veneres et virtutes erant quæ in innumeris gallicis carminibus dissipatæ et

oblitæ latebant. Chauceri igitur gloria efficienter obstitit quominus posteri a moribus nimis recederent quos majores tradiderant. In hoc minime nova et singularis fuit Spenseri admiratio. Non modo usque ad renascentes literas Chaucerus summum fuerat et prope unicum poetarum exemplar, sed etiam cum latini et græci poetæ in gratiam venerunt honores suos aliquamdiu servavit. Singula tantum ejus carmina a Caxtone et aliis quinto decimo sæculo typis mandata fuerant. Primus Gulhelmus Thynne Chauceri universa opera anno 1532 in vulgus edidit. Aliæ deinceps tres editiones (1542, 1560 et 1561), antequam Spenserus *Eclogas* suas aggressus est, veteris poetæ famam declarant. Quamvis pravæ illæ nobis hodie videantur, vix minus accurate instructæ fuerant quam Virgilii aut Ciceronis edita opera. Sic Franciscus Thynne anno 1599, cum novam editionem a Thomasio Speght typis mandatam vituperabat, de patris sui Gulhelmi Thynne diligentia verba faciebat :

For the performance whereof, my father not onlye used the helpe of that lerned and eloquent knighte and antiquarye Sir Briane Tuke, but had also made greate serche for copies to perfecte his woorkes, as apperethe in the ende of the squiers tale, in his editione printed in the yere 1542 ; but further had commissione to serche all the liberaries of Englande for Chaucers Workes, so that oute of all the Abbies of this Realme (whiche reserved anye monumentes thereof) he was fully furnished with multitude of Bookes [1].

Poetæ quidem non minus reverenter quam grammatici de Chaucero sentiebant. Primus renovatæ poeseos auctor Thomasius Wyatt Chauceri discipulus habebatur ut ex his versibus postquam mortuus est (1542) ab ejus amico Comite Surrey scriptis comperimus :

[1] « Animadversions uppon the Annotacions and Corrections of some imperfections of impressiones of Chaucers Workes (sett downe before tyme, and nowe) reprinted in the yere of our lorde 1598 » by Francis Thynne, 1599, *Early English Text Society*, 1865, p. 6.

A hand, that taught what might be sayd in ryme :
That reft Chaucer the glory of his wit :
A mark, the which (unparfited, for time)
Some may approche, but never none shall hit [1].

Thomasius Sackville quanquam Chaucerum nusquam (nisi fallor) laudavit, manifestum admirationis dedit testimonium, quippe qui Chauceri amatam stropham in proemio poematis *The mirror of Magistrates* appellati aptissime usurpaverit et dicendi genus melius quam ceteri anglici poetæ ante Spenserum imitatus sit.

Georgius Gascoigne Chaucerum reverentissime patrem et magistrum « *our Mayster and Father Chaucer* » nominat [2].

Tanta quidem fuerat erga Chaucerum circa medium sextum decimum sæculum admiratio ut affectatio multis videretur. Deridebat Thomasius Wilson, Aschami collega, eos qui Chauceri obsoleta verba et locutiones in ore sæpius habebant : « The fine courtier will talke nothyng but Chaucer [3]. » Ipse Aschamus ante 1570 eosdem incriminabat « that make *Chaucer* in English and *Petrarch* in Italian their Gods in verses [4]. »

Quæ cum ita sint, non tam admirandus est Spenserus quod primus Chauceri vestigiis institerit, quam quod postremus. Se enim Chaucerum sequi tum ipsum professus est quum Chauceri auctoritas primum in periculo versabatur, quam immodici et incallidi imitatores imminuerant. Præterea, Chaucerus quidem inter anglicos poetas facile princeps eminuerat, sed fieri non poterat quin nomen ejus, quo altior in dies latinorum et græcorum poetarum fama crescebat, eo humilius in dies videretur. Quod Aschami animadversiones, de quibus supra locuti sumus, clarum

[1] *Tottels Miscellany*, Arber's Reprint, p. 29.
[2] *The Steele Glas*, Arber's Reprint, p. 40.
[3] *Rhetoric*, 1553.
[4] *The Scholemaster*, p. 146.

faciunt. Plerique profecto, quo tempore Spenserus *Eclogas* suas scribebat, idem de Chaucero ac Philippus Sidney sentiebant qui postquam veterem poetam graviter laudaverat multa propter antiquitatem ei condonanda arbitrabatur : « Yet had he great wants fitte to be forgiven in so reverent antiquity [1] ».

Ab ea modica et veniæ simillima laude, eloquentissima præconia quibus Spenserus Chaucerum ornavit plurimum dissident. Magnifica illa laus quam in *Fatarum Regina*[2] inseruit sæpius relata est :

> Dan Chaucer, well of English undefyled,
> On Fames eternall beadroll worthie te be fyled.

In primo autem Spenseri carmine *The Shepheardes Calender* Chaucerus ut novi poetæ magister etiam atque etiam pronuntiatur ; quo in carmine a *Tityro* Chaucerum designari Edouardus Kirke, Spenseri amicus et interpres, affirmat. A *Tityro* Spenserus se rusticam artem quæ canentem pastorem deceat didicisse profitetur. *Colin Clout* (i. e. ipse Spenserus) bene canere potuit quia Tityrus eum poesim docuerat :

> .... wel could pype and singe
> For he of Tityrus his songs did lere.
> *Ecloga* XII, v. 3-4.

Amplius de eodem poeta in *Sexta Ecloga* :

> The God of shepheards, Tityrus, is dead,
> Who taught me homely, as I can, to make ;
> He whilst he lived, was the soveraigne head
> Of shepheards all that bene with love ytake.....
> Nowe dead he is, and lyeth wrapt in lead,
> (O ! why should Death on hym such outrage showe ?)
> And all hys passing skil with him is fledde,
> The fame whereof doth dayly greater growe...
> *Ecl.*, VI, 81-96

[1] *An apologie for Poetrie*, Arber's Reprint, p. 62.
[2] *The Faerie Queene*, B. IV. 2.32.

Quibus verbis non tantum materiem scribendi significat, sed etiam dicendi genus et quibus legibus Chaucerus suos fecerit versus.

His rebus positis, mihi jam in animo est investigare quid in Spenseri primogenito carmine *The Shepheardes Calender* metricæ Chauceri arti debeatur. De *heroico* autem versu tantum disserturus, qui anglicorum versuum princeps recte appellatus est, libellum in tres partes dividam :

Primo in capite de heroico qui in universum decasyllabicus iambus dici potest verba faciam.

Secundo in capite de eodem decasyllabico *non iambico* heroico versu.

Tertio in capite de singulari quodam versu ab eadem origine profecto, in quo nec decem syllabæ nec pedes plerique iambici insunt.

CAPUT PRIMUM

DE DECASYLLABICO IAMBO

Quanquam a vero illud abhorrere videtur, multo majus periculum vernaculo versui afferebant qui inconsulti emendabant quam qui funditus tentabant evertere. Minime enim metuendum erat ne omnino aboleretur; multum autem ne immodica alienarum legum imitatione proprias suas facultates amitteret. Cum primum circa medium sextum decimum sæculum metricæ artis leges apud Anglos scriptæ sunt, tum vel inopia verborum vel prava cum latina prosodia comparatione, vel certas leges quasdam instituendi studio, notiones novæ et quidem periculosæ prodi cœptæ sunt. Metricorum ii ipsi qui tonicum accentum in Anglica lingua pro longa Latinorum syllaba usurpari censebant, tamen omni ope atque opera enisi sunt ut in anglicæ versificationis usum leges Latinorum proprias transferrent. Tum primum ea verba : *pes*, *trochæus*, *anapestus*, *iambus*, etc., in anglicam linguam irruperunt et antiqua scansio anglicis versibus imposita est. Quia in multis heroicis Anglorum versibus syllabam accentu carentem syllaba accentu prædita certo ordine sequebatur, ita ut pedis iambici simulacrum quoddam efficeretur, *omnes* heroici versus iamborum sub legem venerunt. Quia decasyllabici plerique heroici versus antea fuerant, nullus igitur heroicus

versus erat qui non ex decem syllabis constaret. Quia cæsura post quartam syllabam frequentius occurrebat, ut omnes heroici similiter dividerentur præceptum est. Sequitur hoc unicum et immutabile heroici versus exemplar a metricis propositum fuisse, in quo decem syllabæ vel quinque iambi insunt et cæsura post quartam syllabam :

Intō / thĕ Seā / — thĕn Lūc/ĭfēr / ŭpsprāng [1]

Quapropter timendum erat ne nimis sui similis versus esset; ac non temere quidem, sicut demonstrant poetæ qui eo tempore fuerunt. Examinandum igitur nobis est quomodo Spenserus etiam cum versum plerumque decasyllabicum et iambicum adhiberet, quæcumque eum variare possent, natura ejus integra servata, ei afferre vel potius restituere tentaverit.

Sequens explicatio ad Eclogas, I, VI, X et XII spectat et ad decasyllabicam partem Eclogarum IV (versus 1-36) et XI (v. 1-50). Decasyllabici iambi 570 omnino sunt.

I. — De Cæsura.

Scribebat Georgius Gascoigne anno 1576, i. e. tribus annis antequam *Eclogas* suas Spenserus edidit : « In a verse of tenne sillables, it (i.e. cæsura) will be best placed at the ende of the first foure sillables [2] ». Jacobus VI, Scotorum rex, anno 1584: « Gif (your line) be of ten (syllables) your Sectioun to be in the sext [3] » idem significans ac Gascoigne nam syllabas a versu extremo numerat, ut exemplum ab eo allatum declarat:

Into the Sea — then Lucifer upsprang

Diligentius præcipiebat Georgius Puttenham (anno 1589) in suo de *Arte poetica* libro :

[1] James I. *Essayes in Poesie*, 1585, Arber's Reprint, p. 59.
[2] *The Steele Glas*, Op. cit., p. 60.
[3] *Essayes in Poesie*, Op. cit., p. 60.

In a verse of twelve sillables the Cesure ought to fall right upon the sixt sillable; ... in a verse of ten upon the fourth, leaving six to follow..... Our auncient rymers, as *Chaucer*, *Lydgate* and others, used these *Cesures* either very seldome, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such unshapely wordes as would allow no convenient *Cesure*, and therefore did let their rymes runne out at length, and never stayd till they came to the end : which maner though it were not to be misliked in some sort of meetre, yet in every long verse the *Cesure* ought to be kept precisely, if it were but to serve as a law to correct the licentiousnesse of rymers, besides that it pleaseth the eare better, and sheweth more cunning in the maker by following the rule of his restraint [1].

Ut metrici præcipiebant, sic suos faciebant versus poetæ. Legem etiam cum violabant se justam habere artificioso aliquo signo ostendebant. Aliquando decasyllabos rescindebant in duas lineas, prima in linea quatuor primas versus syllabas, secunda autem in linea sex alteras syllabas collocantes, ut ex operibus poetæ Barnabe Googe (1563) apparet. Si forte versus cæsura legitima carebat, medium verbum rescindebatur, e. g. :

The Muses joye,
and well they may to se,
So well theyr la-
boure com to good successe,
That they sustay-
ned long agoe in the [2].

Usum ad legem a se scriptam dirigens Georgius Gascoigne nullam pæne cæsuram præter 4 + 6 adhibuit, et sæpius eam interpunctione post quartam syllabam, etiam quum sententia nullam interspirationem tolerabat, designavit, e. g. :

To vaunt were vaine : and flattrie were a fault.
But truth to tell, there is a sort of fame,

[1] *The Arte of English Poesie*, Arber's Reprint, p. 88-89.
[2] Barnabe Googe. *Eglogs, Epytaphes and Sonettes*, Arber's Reprint, 1871, p, 75.

The which I seeke, by science to assault,
And so to leave, remembrance of my name.... [1].

Sed, omissis inferioribus istis poetis, illud nimiæ æquabilitatis periculum multo majus fuisse videmus, quum carmina eorum a quibus anglica poesis post longum morbum quasi recreata est examinamus. Comitis Surrey multa brevia poemata nullam fere præter 4 + 6 cæsuram exhibent. Si carmina exploramus quæ *A description of the restlesse state of a Lover* et *Prisoned in Windsor* inscribuntur, utroque 55 versus continente, duas tantummodo cæsuras alias quam 4 + 6 reperimus. Unum brevius carmen exemplum sit in quo omnes cæsuræ sunt similes :

BONUM EST MIHI QUOD HUMILIASTI ME

The stormes are past — these cloudes are overblowne,
And humble chere — great rygour hath represt :
For the defaute — is set a paine foreknowne,
And patience graft — in a determéd brest.
And in the hart — where heapes of griefes were growne,
The swete revenge — hath planted mirth and rest,
No company — so pleasant as myne owne.
Thraldom at large — hath made his prison fre,
Danger well past — remembred workes delight :
Of lingring doutes — such hope is sprong pardie,
That nought I finde — displeasaunt in my sight :
But when my glasse — presented unto me
The curelesse wounde — that bledeth day and nyght;
To think (alas) — such hap should graunted be
Unto a wretch — that hath no hart to fight,
To spill that blood — that hath so oft bene shed,
For Britannes sake (alas) and now is ded [2].

Ipse Sackville quanquam solertior fuit versuum artifex, varias tamen cæsuras solerter raro disposuit. In his strophis quas poe-

[1] *The Steele Glas*, Op. cit. *The Author to the Reader*, p. 48.
[2] *Tottel's Miscellany*, Arber's Reprint, p. 31-32.

mati *The Mirrour of Magistrates* (1563) præfecit, longus versuum ordo non semel cum unica cæsura 4+6 similitudine aures fatigat. e. g. duo et quadraginta deinceps versus (Str. 10-16) quorum tres tantum supra dicta cæsura indubitate carent[1].

Nec contemporaneos metricos, nec etiam Comitem Surrey aut Sackville duces secuturus erat Spenserus. Ad Chaucerum reversus est cujus in operibus veras leges de anglici decasyllabi cæsura recuperavit. Eas de gallico decasyllabo ipse Chaucerus sumpserat, in quo cæsura multo magis varia principio fuerat quam postea facta est. Apud Chaucerum stabat in accentu cæsura, non in syllabarum numero, ut sequens tabula certum faciet :

A. *Cæsura post secundum accentum*, longe quidem frequentissima, ipsa tripartito dividebatur :

1. Masculina post quartam syllabam cæsura (4 + 6) e. g. :

A knight ther was, — and that a worthy man [2]
The Canterbury Tales. The Prologue, v. 43.

2. Feminina sive epica sive hypermetrica cæsura (5 + 6). e. g. :

To Caunterbury — with ful devout corage.
Ibid., v. 22.

3. Lyrica cæsura, i.e. post quintam non hypermetricam syllabam (5 + 5) e. g. :

That unto logik — haddĕ longe ygo.
Ibid., 286

Sed quamvis grata varietas sic gignatur propter varium in utraque versus parte syllabarum numerum, levis tamen inter ea exempla differentia est, quia in omni casu duplex accentus

[1] *Specimens of English Literature*, 1394-1579, by Walter. W. Skeat, p. 285-7.

[2] Chauceri versus afferam quales editi sunt a W. Skeat. (*The Student's Chaucer*, edited by the Rev. Walter Skeat. Oxford, 1895.)

ante cæsuram occurrit, et post cæsuram triplex, ita ut prope similiter librati versus sint. Majorem igitur varietatem Chaucerus assecutus est cum

B. *Cæsuram post tertium accentum* adhibuit. Illius quidem cæsuræ ut earum quas prius enumeravi exemplar in gallico decasyllabo invenerat, sed dum Gallici poetæ cæsuram post secundum cum cæsura post tertium accentum nunquam in eodem poemate miscuerant, Chaucerus contra eas miscere studuit.

Cæsura post tertium accentum tripartito quoque rescinditur :

1. Masculina post sextam syllabam cæsura (6 + 4), e. g.

That slepen al the night — with open yë.
The Prologue, 10.

2. Feminina aut epica post septimam hypermetricam syllabam (7 + 4) quæ rarius occurrit, e. g.

Ther-as he was ful mery, — and wel at ese.
The Nonne Preestes Tale, 439.

3. Lyrica post septimam *non* hypermetricam syllabam cæsura (7 + 3), e. g.

In Southwerk at the Tabard — as I lay
Prol., 20.

C. *Cæsura post primum accentum* [1].

1. Masculina (2 + 8).

Bihold, — goddesse of cleně chastitee
The Knightes Tale, 1468.

2. Epica (3 + 8).

O regně — that wolt no felawe have with thee
Ibid., 766.

[1] Sequentia exempla cæsurarum vel post primum, vel post quartum accentum apud Schipper collegi : *Englische metrik, in historischer und systematischer entwickelung dargestellt*, von Dr J. Schipper (3 vol. Bonn. 1882-9), vol. I, p. 449-459.

3. Lyrica (3 + 7).

His felaw, — which that elder was than he
The Prioresses Tale, 78.

D. *Cæsura post quartum accentum.*

1. Masculina (8 + 2).

Is in this largĕ worlde ysprad — quod she :
The Prioresses Tale, 2.

2. Epica (9 + 2).

To Medes and to Perses yeven, — quod he
The Monkes Tale, 245.

3. Lyrica (9 + 1).

And softe unto himself he seydĕ : « Fy.
The Knightes Tale, 915.

Denique Chauceri artem non tantum cæsurarum diversitas sed etiam hæ omnes permixtæ et varie compositæ distinguunt. Exemplo sint primi *Prologi* versus.

(5 + 5) Whan that Aprillĕ — with his shourĕs sote
(4 + 6) The droghte of Marche — hath percĕd to the rote,
(6 + 4) And bathĕd every veyne — in swich licour,
(4 + 6) Of which vertu — engendrĕd is the flour;
(5 + 5) Whan Zephirus eek — with his swetĕ breeth
(4 + 6) Inspirĕd hath — in every holt and heeth
(5 + 5) The tendrĕ croppĕs, — and the yongĕ sonne
(4 + 6) Hath in the Ram — his halfĕ cours y-ronne,
(5 + 5) And smalĕ fowlĕs — maken melodye,
(6 + 4) That slepen al the night — with open yë,
(6 + 4) So priketh hem nature — in hir corages : —
(4 + 6) Than longen folk — to goon on pilgrimages,
(3 + 7) And palmers — for to seken straungĕ strondes,
(5 + 5) To fernĕ halwĕs, — couthe in sondry londes ;
(5 + 6) And spĕciālly, — from every schirĕs ende
(4 + 6) Of Engĕlond, — to Caunterbury they wende,
(7 + 3) The holy blisful martir — for to seke.
(5 + 5) That hem hath holpen — whan that they were seke.

Quibus in versibus cæsura post secundum accentum 4 + 6 in

sex versibus occurrit, lyrica cæsura 5 + 5 in sex aliis; epica 5 + 6 semel tantum pro certo. Post tertium accentum cæsura 6 + 4 ter occurrit, epica (7 + 3) semel. Post primum accentum lyrica cæsura (3 + 7) semel.

Sed cæsurarum varius ordo vel majore notitia dignus est. Non duo deinceps versus (præter decimum et undecimum) eamdem cæsuram habent. Sic Chaucerus in componenda cæsurarum varietate eruditus fuit.

Pæne omnes Chauceri cæsuras Spenserus restituit et adhibuit. Versum ad inopiam delapsum locupletavit. Summam Chauceri varietatem non omnino attigit sed ad eam multo propius quam ceteri qui post Chaucerum heroico versu usi erant accessit.

Prima jam in *Ecloga*, quam nescio quæ major versuum æqualitas ante ceteras a Spensero scriptam fuisse indicat, manifesta renovatæ cæsuræ indicia inveniuntur. In hac 78 versuum *Ecloga*, cæsura post secundum accentum masculina (4+6) in 48 versibus occurrit ; lyrica (5 + 5) quinquies. Post tertium accentum, masculinæ (6 + 4) in 11 versibus ; lyrica autem semel. Duæ præterea insunt masculinæ post primum accentum (2 + 8) et una lyrica (3+7). Nulla stropha sine variis cæsuris est.

Exemplo sit decima stropha :

(6 + 4) It is not Hobbinol — wherefore I plaine,
(4 + 6 aut 6 + 4) Albee my love he secke with dayly suit ;
(7 + 3) His clownish gifts and curtsies — I disdaine,
(5 + 5) His kiddes, his cracknelles, — and his early fruit.
(6 + 4) Ah, foolish Hobbinol ! — thy gyfts bene vayne ;
(aut 4 + 6 aut nulla) Colin them gives to Rosalind againe.

Nunc, si omnes decasyllabicos iambos qui in *Eclogis* insunt in unum colligemus, sequens tabula cæsurarum rationem reddet :

	Post primum accentum		Post secundum accentum		Post tertium accentum		Post quart. accent.
	2 + 8	3 + 7	4 + 6	5 + 5	6 + 4	7 + 3	8 + 2
Ecloga Prima (77 heroici versus).	2	1	47	5	21	1	»
— *Quarta* (36 —).	1	1	21	4	8	»	1
— *Sexta* (120 —).	2	2	72	12	30	1	»
— *Decima* (119 —).	»	4	54	29	26	4	1
— *Undecima* (52 —).	2	2	27	7	14	»	»
— *Duodecima* (156 —).	4	5	89	26	25	5	»
Summa = 562 heroici versus.	11	15	310	83	124	11	2
Ratio = ...	0,02	0,03	0,55	0,15	0,22	0,02	0,0035

De *epica cæsura* qualis apud Spenserum occurrit nihil adhuc diximus, nec eam in tabula collocavimus. Quanquam hujus aliquot exempla in aliis Eclogis insunt, adeo rara et dubia apparet in iis quæ ex iambis decasyllabicis constant ut poeta hanc non consectari sed vitare videatur. Nec mirum, nam plurimæ Chauceri epicæ cæsuræ ex *e* finali verborum constabant quæ syllaba post Chaucerum paulatim evanuerat, nec jam a Spensero pronuntiabatur. Paucas igitur illas epicas cæsuras quas apud Chaucerum inveniebat licentiosas potius quam legitimas in heroico mero ac sincero esse existimabat, et iisdem quam rarissime utebatur.

Sequentia exempla monstrant Spenserum quantum in se erat eas vitasse :

> Instede of bloosmes, — wherewith your buds did flowre [1]
>
> *Ecl.* I, 34.
>
> My boughes with bloosmes, — that crowned were at firste
>
> *Ecl.* XII, 103.

[1] Sic in prima editione, 1579. In secunda autem, 1581, legimus *blossomes*. — Cf. *Faerie queene* B. VII, 7, 28, 3, « That freshly budded and new bloosmes did beare » (sic in prima editione. In edit. 1611 *did* omissum fuit, sed tamen ea figura *bloosmes* servata est).

Hujusce figura verbi *bloosmes* ante cæsuram positi, in loco communis figuræ *blossoms* quæ alias apud ipsum Spenserum occurrit cum verbum dissyllabicum facit (e. g. *Ecl.* II v. 118 et 167), poetæ declarat in consilio fuisse ut hoc verbum monosyllabicum haberetur.

Sed quia inter licentiosos poetæ decasyllabos frequens et certa occurrit epica cæsura, e. g.

With Damaske ros/-es, — and Daf/fadillies set.
Ecl. IV, 60.

admittendum est eam in ipsis sinceris heroicis existere posse; quapropter ad eam revertemur ut dubios aliquos versus scandamus, de trissyllabico pede disserentes.

Altera profecto est de cæsura licentia quæ in decasyllabicis iambis Spenseri bis occurrit, et quæ proxima epicæ venit cæsuræ. Constat e duobus — in loco unius — sine accentu syllabis post secundum accentum ante cæsuram occurrentibus, ita ut cæsura epica simul ac lyrica dici possit.

Aliquot exempla apud Chaucerum erant; e. g.

And yit this mauncĭplĕ — sĕtte hir aller cappe
Prologue, 586.

Cf. Spenseri versus :

To give my Rosălĭnd, — ānd in Sommer shade
Ecl. VI, 44.
O pierlesse Poĕsĭe ! — whēre is then thy place ?
Ecl. X. 79.

Ad universum, quod ad cæsuras attinet, Chaucerum Spenserus quam proxime secutus est.

II. — De dissyllabicis pedibus.

Qui de re metrica secunda in parte sexti decimi sæculi scripserunt non tantum unicam requirebant cæsuram 4 + 6, sed etiam omnes versus pedes sine ulla exceptione iambos esse volebant.

Sic dicebat Georgius Gascoigne, anno 1576 :

« Note you that commonly now a dayes in english rimes (for I dare not cal them English verses) we use none other order but a foote of two sillables, wherof the first is depressed or made short, and the second is elevate or made long [1] : and that sound or scanning continueth throughout the verse.... My meaning is that all the wordes in your verse be so placed as the first sillable may sound short or be depressed, the second long or elevate, the third shorte, the fourth long, the fifth shorte, etc. [2]. »

Idem præcipiebat Jacobus, Scotorum rex, anno 1585 :

« The forme of placeing syllabes in verse, is this : That your first syllabe in the lyne be short, the second lang, the thrid short, the fourt lang, the fyft short, the sixt lang, and sa furth to the end of the lyne [3]. »

Nusquam videmus illos aut alios ejusdem temporis de re metrica scribentes, postquam iambici rythmi leges indicaverunt, cavisse ne iambis unice adhibitis versus sibi nimis similes essent. Georgii Gascoigne versus testantur fastidiosium esse rythmum in quo unus et idem iambicus pes invenitur.

Spenserus autem ad Chaucerum reversus est qui nullam rationem ignoraverat qua iambico rythmo varietas addi posset.

DE SPONDEO

Spondeus apud Chaucerum quolibet in pede occurrit et item apud Spenserum, e. g.

Primo in pede

Tōm Pī/per makes a better melodie.
Ecl. X, 78.

Secundo in pede

So nowe / fāyre Rō / salind hath bredde hys smart
Ecl., IV, 27.

[1] Hoc verbo *short* syllabam accentu carentem ; altero verbo *long*, accentu præditam designat.

[2] *The Steele Glas*, Op. cit., p. 33-34.

[3] *Essayes in Poesie*, Op. cit., p. 58.

Tertio in pede (post cæsuram)

And in my face / — deēpe fūr / rowes eld hath pight
Ecl., XII, 134.

Tertio in pede (sine cæsura)

And weary thys / lōng līngr/ing Phœbus race
Ecl., X, 3.

Quarto in pede

Unwisely weaves, that takes / twō wēbbes / in hand
Ecl., X, 102.

Quinto in pede

Or hold theyr peace, for shame of thy / swēte lāyes
Ecl., VI, 56.

DE TROCHÆO

Quod multo majoris momenti est, plurimi trochæi in Spenseri heroicis insunt. In eo enim spondeus et trochæus, cum in locum iambi succedunt, sunt dissimiles, quod spondeus iambicum rythmum tantum retardat, trochæus autem in contrarium mutat. Æquus enim pes est spondeus, trochæus vero descendens, in loco ascendentis iambi.

Solers igitur versuum artifex Chaucerus (si aliquot exceptiones, de quibus amplius postea, præterimus) trochæum raro nisi initio versus, aut post cæsuram aut pausam aliquam, adhibuerat, e. g.

Sīngĭnge / he was, or floytinge al the day
Prol., 91.

Ful swetely — / hērde hĕ / confessioun
Ibid, 221.

Whoso shal telle a tale — / āftĕr / a man
Ibid., 731.

And held — / āftĕr / the newĕ world the space
Ibid., 176.

Trochæis similiter usus est Spenserus in iis *Eclogis* quæ e decasyllabicis iambis constant.

Primo in pede

trochæi ut apud ceteros poetas frequentissimi sunt. In *Prima*

78 versuum *Ecloga*, 11 trochæi primo in pede exstant. Unum tantum exemplum adducam:

Whīlŏme / thy fresh spring flowrd, and after hasted.
Ecl., I. 21.

Tertio in pede (post cæsuram)

Then should my plaints, — / cāusd ŏf / discurtesee
Ecl., VI, 97.
Lyft up thyselfe — / oūt ŏf / the lowly dust
Ecl., X, 38.
Or summer shade, — / ūndĕr / the cocked hay
Ecl., XI, 12.
The kindelye dewe — / drōps frŏm / the higher tree
Ecl., XI, 31.
So now / my yeare — / drāwes tŏ / his latter terme
Ecl., XII, 127.
No sonne now shines; — / cloūdes hăn / all overcast
Ecl., XII, 138.

Quarto in pede (post cæsuram).

Which seene, the pensive boy, — / hālfe ĭn / despight
Ecl., I, 76.
Here wander may thy flocke, — / ēarly / or late.
Ecl., VI, 11.
But now is time, I gesse, — / hōmewārd / to goe
Ecl., VI, 117.
But ah ! my corage cooles — / ēre ĭt / be warme
Ecl., X, 115.
Tho gan my lovely Spring — / bīd mĕ / farewel
Ecl., XII, 55.
And where the chaunting birds — / lūld mĕ / asleepe
Ecl., XII, 71.

Stricte curavit Spenserus in omnibus suis decasyllabicis iambis ut trochæus post pausam aliquam occurreret. Fictas tamen et sententiæ contrarias pausas non omnino vitare potuit, e. g.

The Muse to long — / slōmbrĕth / in sorrowing
Ecl., XI, 3.
Should Colin make — / jūdge ŏf / my fooleree
Ecl., XI, 28.

Ne arbitrario quidem accentu omnino videtur abstinuisse, e. g.

Tho would I seeke for *Queēne-/ăpplēs /* unrype
Ecl., VI, 43.
That first the *whīte / bĕare* to the stake did bringe
Ecl.. X, 48.
Yet of the *ōld / stŏcke*, gan to shoote agayne
Ecl., X, 74.
Dido ; the greate / *shĕpeheārde* / his daughter sheene
Ecl., XI, 38.
Ay, francke / *shĕphēard* /, how bene thy verses meint
Ecl., XI, 203,

De talibus licentiis amplius disseram cum decasyllabos non iambicos aggrediar. Nunc tantum dicam in his exemplis non iambicum rythmum ob communem pronuntiationem interrumpendum, sed ob prævalentem iambicum rythmum ipsam legendi aut pronuntiandi communem artem mea sententia relinquendam esse. Semel tantum in iis quibus nunc studemus Eclogis iambicum rythmum aperte et consilio rupit Spenserus :

All wăs / blōwne ă/wāy ŏf / the wavering wynd
Ecl., XII, 126.

in quo versu tres deinceps trochæi insunt, quibus præcipitis venti impetus feliciter effingitur.

III. — De trisyllabicis pedibus.

Nil magis in controversiam vocatur, quod ad Anglorum metricam artem attinet, quam pedes num heroicus versus trisyllabicos admittat. Cum enim spondeus aut trochæus in locum iambi acceptus sit, decasyllabicus tamen versus manet. Si autem unus quinque pedum trisyllabicus est, versus undecim habet syllabas, nec decasyllabicus jure appellari potest. Inde fit ut nullam certam legem vel de iambico rythmo vel de syllabarum numero heroicus sequi videatur atque revera enormis et inordinatus sit. Aliud objicitur argumentum. Heroicus enim Anglorum versus e gallico decasyllabico ortus est, in quo nec plus nec minus quam decem syllabæ sunt, omissis illis quæ hypermetricæ dicuntur

aut elisione delentur aliqua. Mihi in animo non est argumentum explicare de quo egregius vir Johannes Mothere aptissime disseruit [1]. Recte quidem ille de gallica heroici versus origine et decasyllabica natura locutus est. Demonstravit syzygias et elisiones quæ in heroico sæpius occurrunt nihil esse nisi testimonia decasyllabicæ legis. Sequitur ut trisyllabici pedes apud veteres anglicos poetas rejiciendi sint vel in disyllabicos solvendi. Jure arbitratur idem metricus eos pedes qui trisyllabici aliquando dicuntur nunquam fere occurrere nisi syzygia aliqua aut elisio aut hypermetrica syllaba simul admitti potest.

Grates agendæ sunt illi qui decasyllabici heroici versus leges sic illustravit. Aliquid tamen ejus argumentis addendum esse existimo. Heroicus Anglorum versus ratione decasyllabicus est, re autem non semper. Plures non decasyllabici versus apud ipsum Chaucerum inveniuntur in quibus trisyllabicus pes inest nulla elisione aut syzygia aut cæsura solvendus; et alia ex parte aliquot monosyllabici sunt pedes qui nulla diæresi in dissyllabicos extendi possunt. Præterea per centum annos post mortuum Chaucerum heroicus versus qui raro decasyllabicus erat apud Anglos exstitit, ut carmina a Thomasio Occleve, Johanne Lydgate, Stephano Hawes et aliis scripta ostendunt.

Denique hi recentiores metrici qui trisyllabicos pedes pro dissyllabicis ubique admittunt, heroicum certe versum demonstrant sine magno detrimento legi posse tanquam si certum syllabarum numerum non haberet, quod magnam facit cum gallico decasyllabico differentiam.

Si quid aliud qui docuerunt, vel fecerunt, in incerto non est quid sim responsurus.

Anglicus enim heroicus postquam ad exemplum gallici decasyllabi compositus est, ab eo statim propter propriam anglicæ linguæ naturam discessit, quia eas licentias admisit quibus

[1] « Quelques mots sur les théories du vers héroïque anglais et ses relations avec la versification française » par J. Motheré. *Revue de l'enseignement des langues vivantes*, mai, juin, juillet 1886, mars 1887.

gallicus decasyllabicus tute fruebatur sed quæ non poterant, quin magnum in periculum adduceretur, in anglicum versum accipi.

Duobus enim in modis numerus syllabarum in gallico versu augebatur (omitto hypermetricam undecimam syllabam) :

1° Cum cæsura epica erat, i. e cum hypermetrica sine accentu syllaba ante cæsuram occurrebat.

2° Cum finalis sine accentu vocalis alicujus verbi medio in versu elisionis causa delebatur (e. g. *la tendr(e) estime).*

Eas leges anglicus versus cum sibi arrogavit, statim ut diversa linguæ natura erat, corrupit.

Unica enim finalis sine accentu syllaba in gallicis verbis ea est quam femininam appellamus, in qua *e* surda sive sola, sive aute *s* aut *nt* occurrit. Omnes sine accentu finales verborum syllabæ in Gallica lingua inter se æquæ sunt et propterea quod revera elidebantur aut ante cæsuram non sonabant, vel nullæ vel hypermetricæ dictæ sunt.

Anglicis autem in verbis multo magis variæ erant *finales sine accentu syllabæ ;* aliæ tam caducæ ut revera eliderentur, aliæ adeo strenuæ et necessariæ ut nulla elisione omnino delerentur vel epica cæsura, e. g.

> Ther nas no dor(e) — that he nolde heve of harre
> Chauceri *Prologus*, 550.

in quo versu hypermetrica *e* in *dore* non minus obscure sonabat quam *e* finalis in gallico verbo *encore*. Recte igitur propter epicam cæsuram nulla habebatur.

Sed cum scribit Chaucerus :

> To Caunterbur(y) — with ful devout corage
> *Prol.*, 22.
> What sholde he stud(ie), — and make himselven wood
> *Ibid.*, 184,
> But sorĕ weep (she), — if oon of hem were deed
> *Ibid.*, 148.
> Wyd was his par(isshe), — and houses fer asonder
> *Ibid.*, 491.

ultima sine accentu syllaba verborum *Canterbury*, *parisshe*,

studie, aut monosyllabicum verbum *she* nullo modo delentur et is pes in quo occurrunt recte trisyllabicus dici potest.

De elisionibus idem dicam. Vera elisio est cum scribit Chaucerus :

> To spek(e) of phisik and of surgerye
> *Prol.*, 413.

sed cum :

> The stat(ue) of Mars upon a cartĕ stood
> *Kn. T.*, 1183.

elisio ficta est, non vera, et trisyllabicus pes iterum gignitur.

Quæ quidem exempla cum Johannis Mothere nota congruunt, scilicet eum pedem qui trisyllabicus dicitur raro nisi cum aliquid excusationis habet occurrere. Idem dicam de omnibus pedibus in quibus syzygia aliqua vel scripta vel non scripta inest. Syzygias examinantes compertum habemus multas esse sive accentu syllabas quas poetæ nullas habere assueverunt, e. g. : *ev(e)ry*, *pris(o)ner; advent(u)rous; seas(o)ning*. Mediam vocalem alii scribunt, alii omittunt, sed neutri numerare solent. Existit tamen, nec dubium est eam omni tempore tantulum sonavisse. Proprium est poeseos (excepta ea comica quæ vulgarem sermonem imitatur) distinctius quam vulgo sonant omnes verborum syllabas enuntiare. Hoc hodie verum et certum est. Non minus erat verum cum vivebat Spenserus. Scribebat Jacobus VI (1585) :

> « Ye man also take heid to frame your wordis and sentencis according to the mater : As in Flyting and Invectives, your wordis to be cuttit short, and hurland over heuch. For thais quhilkis are cuttid short, I meane be sic wordis as thir, *Iis neir cair*, for, *I sall never cair*, gif your subject were of love, or tragedies. Because in thame your words man be drawin lang, quhilkis in Flyting man be short [1]. »

Inde colligimus multas syzygias non minus abjectas sexto decimo sæculo fuisse quam hodie. Sequitur ut syzygiæ, etiam

[1] *Essayes in Poesie*, Op. cit., p. 62-3.

cum vocali omissa designantur, totam syllabam everti non semper significent, sed eum pedem in quo insunt a dissyllabico minime distare. Revera stricta syllabarum numeratio cum iambico rythmo semper congruere non poterat. Propter enim prævalentem iambicum rythmum, inter duos communis pronuntiationis transgressiones poeta fluctuabat, sive id verbum *prisoner* sic sonabat : *prīsŏnēr*, quo modo ultima syllaba immodicum sonum reddebat : aut *prīsnĕr*, quo modo media syllaba, quanquam non omni sono erat expers, delebatur. Neutrum facere poetæ assueverunt. Recta pronuntiatione admissa *prīsŏnĕr* verbum tamen scandere et aliquando scribere *prīsnĕr* ut decasyllabica et iambica heroici versus natura servaretur, soliti sunt. Scripta syzygia non ut assuetam verbi enuntiationem mutarent usi sunt, sed ne pedes falso dividerentur.

Nihilominus cum tales inter dissyllabicos pedes et trisyllabicos nihil admodum intersit, atque præterea anglicus heroicus non sicut noster a non-syllabicis versibus sejunctus ac tutus sed iis quasi circumdatus esset, ex eo advenit ut trisyllabicis pedibus nulla syzygia aut elisione aut cæsura solvendis, poetæ mediis in heroicis suis aliquando indulgerent.

Sic apud Chaucerum legimus :

With a thred/bar cope as is a povre scoler
Prol., 260.
Is lykned til a fish / *that is wat*/erlees
Ibid., 180.
Of Engelond, to Caunt/*erbury* / they wende
Ibid., 16, etc.

Unica differentia inter hos et supradictos versus est, alios composito, non re, alios neque composito neque re decem syllabas habere.

Qualis fuerat Chauceri, talis fuit Spenseri usus. Non recte, mea sententia, Johannes Mothere Spenseri heroicum stricte decasyllabicum appellavit, ejus naturam e præceptis ejusdem sæculi metricorum inferens. Manifestum quidem est a Gasgoigne, Jacobo VI, Puttenham et aliis, heroicum versum decasyl-

labicum semper appellatum fuisse. Ex quo temere conclusum est contemporaneos poetas (et ipsum inter alios Spenserum) trisyllabicis pedibus abstinuisse. Sed jam vidimus Spenserum non quo cum illis congruebat, sed quia dissentiebat ab illis, magis variam et pleniorem heroicis versibus modulationem intulisse.

Sine dubio metrici unam heroici speciem spectaverant, i. e. decasyllabicum versum in quo quinque iambi inerant et cæsura post quartam syllabam. Spenserus qui adversus eos restitit quod ad cæsuram et iambicum rythmum attinet, decasyllabicæ legi resistere pariter poterat.

Iidem metrici, de aliis non heroicis versibus disserentes, syllabas quoque numerabant. De versibus octo syllabas aut sex aut duodecim continentibus Puttenham et alii sæpe locuti sunt. Hypermetricam finalem syllabam in numerum syllabarum referebant. Huic versui septem adscribebat syllabas Puttenham [1] :

Not love but still be swerving

Idem metricus dum eum versum in quo sex syllabæ et una hypermetrica insunt laudat, et « parem » appellat, alterum versum

Love it is a marv(e)lous thing [2]

in quo septem syllabæ, nulla vero hypermetrica, insunt, « imparem » et pravum pronuntiat. Dicamus igitur trisyllabicum pedem ab eo non admitti.

Attamen si Spenseri *Tertiam Eclogam* scandemus, quæ ex ea *aabccb* stropha constat jam antea a Chaucero in *Rime of Sir Thopas* usurpata, in qua *aa* et *cc* octo syllabas, *bb* autem septem habent, videbimus hos versus, a Puttenham in exemplum allatos, nihil inter se Spensero visos esse dissimiles. Omnes *bb* versus tres accentus sine ulla exceptione habent. Unus tantum sex syllabas habet:

[1] *The Arte of English Poesie*, Op. cit., p. 85.

[2] Mediam syllabam hujus verbi *marvelous* Puttenham, ut apte notavit J. Motheré, nullam existimat.

Whose shape appeared not
Ecl., III, 75.

Multi hypermetricam syllabam habent : e. g.

Upon so fayre a morow
Ibid., 3.

Multi trisyllabicum pedem in loco hypermetricæ syllabæ, e. g.

And ûtt/ĕr hĭs tēnd/er head
Ibid., 15.
That newe / ĭs ŭprĭst / from bedde
Ibid., 18.
That scorne/fŭlly loōkes / askaunce
Ibid., 21.

vide etiam versus 24. 27. 33. 36. 39. 42. 45. 48. 51. 54. 57. 60. 78. 81. 84.

Illi omnes versus eumdem accentuum numerum et (præter v. 75) syllabarum habent; sed pedum natura differunt. Alii tres dissyllabicos pedes et hypermetricam habent syllabam; alii duos dissyllabicos et unum trisyllabicum pedem. Nec syzygiæ nec elisiones hic sunt admittendæ, e. g.

Ylike / to my flocke / and thine
Ecl., III, 39.

cujus versus in loco Spenserus, si trisyllabicum pedem vitasset, facile scripsisset :

Like to / my flocke / and thine.

Like enim alias in Ecloga veterum more scripta adhibuit (*Ecl.*. VII v. 93).

Idem notari possit de *Ecloga* VII in qua quatuordecim syllabarum versibus in duas partes (8 + 6) divisis Spenserus usus est. Hic trisyllabici pedes eo magis notitia digni sunt quod eos non ad compensandam hypermetricam syllabam poeta introduxerit, e. g.

In evill houre thou hent/ĕst ĭn hōnd
Ecl., VII, 37.
And Ter/ĭbĭnth gōod / for Gotes.
Ibid., 86.

Dubia igitur elisio aut epica cæsura videtur cum in eadem Ecloga legimus :

This had a broth/ĕr, hĭs nāme / I knewe
Ibid., 161.
They bene yclad in pur/plĕ ănd pāll
Ibid., 173.
Now, sick/ĕr, I sēe / thou doest but clatter
Ibid., 207.
But shall be bett/ĕr ĭn tīme
Ibid., 230.

In *Tertia* autem et *Septima* Ecloga, trisyllabici pedes imitationi popularium carminum quorum ad speciem Spenserus plane nitebatur attribui possunt. Sed in his lyricis cantibus, quorum strophæ ab ipso Spensero creatæ sunt et in quibus grandem stylum tentavit, etiam frequentius trisyllabici pedes occurrunt in loco dissyllabicorum.

Cantum ad gloriam Elisabethæ Reginæ in *Ecloga IV* inspicientes, videmus uniuscujusque strophæ versus 2. 4. 7. 8 nunc duos dissyllabicos, nunc unum dissyllabicum pedem habere et alterum trisyllabicum.

Stricte dissyllabicus in primis strophis rythmus est. In tertia autem stropha trisyllabicus pes primum apparet :

Bay leaves betweene
And prim/rŏsĕs greene

In quarta deinde :

Like Phœbe fayre ?...
Can you well / compare.

In strophis 5. 6. 7. 8. 9. 10. 11. omnes ejusdem generis versus trisyllabicum pedem habent. Deinde poeta versus quatuor cum versibus quinque syllabarum iterum miscuit :

The pretie Pawnce,
And the Chev/isaunce
Stropha 12.
In roy/all aray,....
Eche one her way.
Stropha 13.

Postremo in his licentiosis quos aliquando cum meris heroicis miscuit Spenserus, multi sunt certi trisyllabici pedes. Sic in Cantu de Regina Elisabetha (*Ecl.* IV.) uniuscujusque strophæ versus 1. 3. 5. 6. decasyllabici iambi plerique sunt, e. g.

Ye dayntye Nymphs, that in this blessed brooke...
Forsake your watry bowres, and hether looke...
And eke you Virgins, that on Parnasse dwell,
Whence floweth Helicon, the learned well.
Stropha 1.

Sed trisyllabicus pes mox admittitur :

Upon her head, a Crem/ŏsĭn cōr/onet...
With Damaske ros/ĕs, ănd Dāff/adillies set...
Stropha 3,

(quo quidem in versu epicam cæsuram adhibere licet).

But I will / not match her with Latonaes seede...
Such follie / great sor/ow [1] — to Ni/obe did breede.
Stropha 6.
And Syr/ĭnx rĕjoĭse / that ever was her lot.
Stropha 7.
And whither rennes this bev/ie of La/dies bright
Stropha 10.
Bring heth/er the Pincke / and purple Cullambine
Stropha 12.

Idem dici potest de versibus 2. 3. 4 5. 9. uniuscujusque strophæ in Cantu de mortua Didone (*Ecl.* XI).

Ex his confitemur non necessario colligi posse ut in heroico versu pes trisyllabicus insit.

Nunc autem exemplum adducam certi trisyllabici pedis in Spenseri sinceris heroicis occurrentis :

Such immor/tal mirrhor as he doth admire
Ecl., X. 93.

Ex quo concludendum est in heroico versu undecim inesse posse syllabas quarum nulla est hypermetrica.

[1] Epica cæsura.

Jam vero admittam Spenserum sæpius conatum esse ut syzygias et elisiones omissa litera aliqua notaret ne dissyllabicus pes in trisyllabicum mutaretur, e. g.

The *flattring* fruite is fallen to grownd before
Ecl., XII, 106.

And which be wont *t'enrage* the restlesse sheepe
Ibid., 89.

Suspecta igitur habenda est metricorum lex quæ repugnantes res non inter se conciliat. Non necessaria est sed quadamtenus fictitia. Non insita in anglico versu et inviolata, sicut in gallico decem syllabarum versu, sed extranea et mutabilis.

Inde fit ut uniuscujusque poetæ pronuntiandi rationem aut potius, cum de vetere poeta agatur cujus pronuntiationem ignoramus, scripturæ artem, explorare debeamus, antequam inferamus quatenus trisyllabicos pedes admittere videatur.

Quam aqud Spenserum eo securius sequemur, quo minus constituta sexto decimo sæculo orthographia erat. Eam scriptor quisque ad arbitrium suum conformabat. Certum est Spenserum, quod ad rimas pertinet, non aliter egisse, sic Georgii Puttenham præceptum (p. 95) præoccupantem. E. g. *tongue* (cum *strong* assonans) quum primum scripserat (*Faerie Queene* II, 4. 12. 8.), inter errata legimus *tong*, verbo propter rimam sic mutato. *Head* cum *leade* et *dead* assonans scribit (*Ecl.* X, 1) Idem verbum quia cum *fledde* et *shedde* assonat *hedde* alias scribit (*Ecl.* VI, 94). Plura similia exempla collegit Ellis.

Non facile tantum erat Spensero sic agere, sed etiam necessarium, quippe qui, multis obsoletis verbis aut figuris usus, nulla praesentis temporis consuetudine cohiberetur et priscorum vocabulorum pronuntiationem legentibus indicare deberet.

Adde quod negligentia (quod ad Spenseri scripturam attinet) nullo modo admittenda est. Nullum forsan opus quod sexto decimo sæculo typis mandatum est tam accurate quam Spenseri carmina scriptum et revisum fuerit ; *Eclogæ* imprimis, auctore vivente, quater editæ sunt, variæque lectiones accuratam revisionem indicant.

Integro igitur animo ac libero, eos nunc considerabimus verborum exitus in quibus dubium est utrum vocalis muta sit an sonet.

1° *ed*, præteriti vel temporis vel participii desinentia.

Eam desinentiam, quotiescumque distincta syllaba est, Spenserus totam *ed* scribit ; quotiescumque eam nullam esse vult *d* tantum scribit[1]. Hoc præceptum cum decasyllabica lege fere congruit. In *Prima Ecloga* quæ omnium legibus maxime adstricta est, nihil invenimus quod decasyllabicam legem effugiat, e. g.

A. *lovd* (9), *playnd* (12), *flowrd* (21), *mard* (22), *clothd* (33), *longd* (50).

B. *Maskĕdst* (24), *breathĕd* (40), *walkĕd* (73).

Exceptiones quæ in aliis Eclogarum decasyllabicis occurrunt jam enumerabo :

And han be wat/ĕrĕd āt / the Muses well
Ecl, XI, 30.
Thus is my harvest hast/ĕnĕd āll / to rathe
Ecl., XII, 98.
Bene with/ĕrĕd, ās / they had bene gath/ĕrĕd long
Ecl., XII, 110.
Sike follies nowe have gath/ĕrĕd ās / too ripe.
Ecl., XII, 117.
And la/boŭrĕd lānds / to yield the timely eare
Ecl., X, 58.

In his omnibus versibus alterutra syzygia admitti potest:

sive : *waterd*	sive : *watred*
hastend	*hastned*
gatherd	*gathred*
witherd	*withred*
labourd	*labred*

[1] Aliquot rimas tantum excipiamus sicut, *wide*, *espyed* (Ecl. XII, 24), *pryde*, *applyed* (XII, 76), in quibus quidem nullum erat periculum quin falso pronuntiaretur *espyed* propter antecedens verbum *wide*.

Quia igitur utraque syllaba quam brevissima est, ambas Spenserus retinuit et recte judicavit non longius intervallum adsumi ut ambae pronuntientur quam ut una communis syllaba.

Aliæ exceptiones sunt :

> How often have I sca/lĕd thĕ crāg/gie Oke
> *Ecl.*, XII, 31.
> Or I to much beleev/ed my shep/herd peeres
> *Ibid.*, 39.
> And faultless fayth is turn/ĕd tŏ faith / less fere
> *Ecl.*, VI, 110.

in quibus hypermetrica syllaba propter epicam cæsuram (7 + 4) admitti potest, quanquam epica cæsura raro, ut vidimus, Spenserus usus est. Adde quod, in ultimo supra versu (VI, 110) verisimilius est cæsuram post quartam syllabam occurrere :

> And faultless fayth — is turned to faithlesse fere

Ultimam exceptionem afferam :

> Yet dew/ĕd wĭth tēares / they han be ever among
> *Ecl.*, XII, 112.

quod verbum *dewed* similiter fere pronuntiamus sive scribitur *dewed* sive *dewd*.

2° *est*, qua desinentia secunda verborum persona designatur, quotiescumque distincta syllaba est, totam Spenserus scribit ; alias *e* omittit, e. g.

A. *didst* (*Ecl.* I, 17-18), *mayst* (45), *wontst* (69), *canst* (70), *maskedst* (24), *kydst* (XII, 92), *camst* (X, 84).

B. *takĕst* (XII, 8) etc.

Unum verbum *doest* excipiam, in quo duo vocales *oe* in unum coalescunt, ita ut Spenserus nunc *dost*, nunc *doest* nullo discrimine scribat.

Trisyllabicum pedem *est* ter tantum videtur indicare :

> Shouldĕst well / be knowne for such thy villanee
> *Ecl.*, VI, 104.
> Why liv/ĕst thou stil/, and yet hast thy deathes wound ?

Why dy/ĕst thou stil/, and yet alive art founde?
Ecl., XII, 95-6.

3° *eth*, *es*, *is*, quibus desinentiis tertia indicativi singularis persona designatur.

Desinentiam *eth* Spenserus adhibuit, primum propterea quod antiquitatem redoleret, deinde ut compleret versum. Cum additiva syllaba non opus est, aut *th*, aut *es*, aut *s* adhibet, e. g.

Shepheards devise she ha/tĕth as / the snake
And laugh*es* / the songs that Colin Clout doth make
Ecl., I, 65-6.

Sic *reignĕth*, (25) *holdĕth* (64) in Prima Ecloga dissyllabici sunt.

Cf. monosyllabicum *doth*. (63).

Unum speciosum exemplum in quo *es* distincta syllaba esse videtur in eo octosyllabico versu occurrit qualis scribitur in *Globe* editione:

The joyous time now nigh/ĕs fāst /
Ecl., III, 4

sed omnes editiones ante 1597 *est* habebant, quae desinentia recte correcta est in editione 1611 in qua legimus *nigheth*. Cf.

The night *nigheth* fast, yts time to be gone
Ecl., VIII, 198.

Alterum dubium exemplum in alio octosyllabico versu exsistit, ubi septentrionalem desinentiam *is* invenimus:

The salt Medway, that trickling strem*is*,
Adowne the dales of Kent
Till with his elder brother Themis
His brackish waves be meynt
Ecl., VII, 81-3.

Ibi pronuntiatio dubia est et *is* vetustum quoddam ornamentum forsitan sit in versu cadente, quæ desinentia sive sonat, sive muta est, rythmus nullo modo afficitur.

4° *Es*, pluralis substantivi desinentiam, Spenserus in Eclogis suis nunquam in syllabarum numerum retulit nisi in ejusmodi.

verbis in quibus etiam hodie sonat, quanquam sæpe *es* in loco unius literæ *s* scripsit.

Eam tamen desinentiam aliquando illo tempore syllabam fuisse demonstrat hic versus ex alio ejusdem poetæ carmine promptus :

When Titan faire his beam/ĕs did / display
Faerie Queene, III, 6, 6, 5. (Ed. 1590),

qui post mortuum Spenserum sic in pejus mutatus est :

When Titan faire / his hot / beames did / display

5° *Genitivi casus desinentiam* diversis in modis Spenserus scribit et nunc in numerum syllabarum refert, nunc *s* pronuntiat tantum, nunc nihil. Maxime conspicua est inter desinentias quarum sonum figura non semper indicat.

1° Hanc Spenserus et literis figurat et syllabam facit.

a). Secundum pravam illius temporis etymologiam *his* sæpe scribit, et semper pronuntiat cum de viro possidente agitur, e. g. :

To Pan *his* own self pype I neede not yield
Ecl., XII. 46.

Dido ! the greate shephearde *his* daughter sheene
Ecl., XI, 38.

Cf. hunc duodecasyllabum :

Dare not to match thy pype with Tityrus *his* style
Epilogus, 9.

b). *Es* aliquando Spenserus et scribit et pronuntiat, cum de femina possidente vel etiam de re agitur, e. g.

To clime this hillĕs height
Ecl., VII, 72.

2° *S* tantum Spenserus aliquando scribit et pronuntiat (præcipue post syllabam accentu carentem), e. g.

All as the Sheepe, such was the Shepeheard*s* looke
Ecl., I, 7.

His musick*s* might the hellish hound did tame
Ecl., X, 30.

3° Aliquando cum ultima substantivi litera *s* est, nullam desinentiam Spenserus addit, e. g.

And wondren at bright Arg*us* blazing eye
Ecl., X, 32,
For Bacch*us* fruite is frend to Phoebus wise
Ibid., 106.

4° Aliquando Spenserus *es* pronuntiat quanquam *s* tantum scribit. Aliquot inveniuntur exempla in aliis Spenseri poematiis, e. g.

And so to wander to the world/*s* ende
Mother Hubberds Tale, 87.
That whilome wast the world/*s* chiefst / riches
Ruins of Time, 675.

quibus in versibus *es* substitutum in posthumis tantum editionibus fuit.

Cf. hunc versum in *Epithalamio* (v. 290) occurrentem :

And guydest lovers through the night/*s* dread

qui post Spenseri mortem (in edit. 1611) sic in pejus mutatus est :

And guydest lovers through the nights *sad* dread

Item legimus in primis *Eclogarum* editionibus hunc octosyllabum :

These wisards welter in welths waves
Ecl., VII, 197.

ubi Spenserus in ultima editione (1597) substituit *weltre* ut in animo habens prohibere quominus inepte scanderemus :

These wis/ards welt/er in / welths waves,

legentes autem adducere tentavisset ut scanderent :

These wis/ards weltre / in welth/ĕs waves,

quanquam *es* in loco *s* scribere illi non placuit.

Ex summa eorum exemplorum concludimus genitivi desinentiam, cum Spenserus scribere cœpit, vulgo ut distinctam syllabam enuntiari post monosyllabum aut ultimam polysyllabi accentu præditam syllabam, ita ut cum etiam *s* tantum scriberet poeta, *es* legerent. Quapropter cum *es* in versibus heroicis occurrit, etsi rythmo iambico contrarium est, trisyllabicum pedem aliquando admittendum esse censeo, e. g.

And sing of sorrow — and deathes dreeriment.

ubi quidem, admissa epica cæsura 5 + 6, sic scandere licet:

And sing / of sorr/ow, — and death/*es* dreer/iment

Adde:

Why liv/est thou stil/, and yet hast / thy death/*es* wound
XII, 95

6° *En*. Sic apud Spenserum verba frequentissime cadunt. Cum *en* est obsoleta quædam verbalis desinentia a poeta propter antiquitatis studium, non grammaticalem necessitatem, adhibita, semper syllaba est. Hac enim poeta partim utitur ut versum suum perficiat, e. g.

And all the worthies liggĕn wrapt in leade.
Ecl., X, 63 (1).

Cum autem *en* est necessaria quædam desinentia sive præteriti participii *(taken)* sive substantivi *(heaven)*, poeta eam nunc in syllabarum numerum refert, nunc nullam habet.

En, participii præteriti exitus, sæpius syllaba est, e. g.

And takĕn up his ynne in Fishes haske
Ecl., XI, 16.

Trisyllabicum igitur pedem in sequenti pede admittam:

The flattring fruite is fall/en to grownd / before
Ecl., XII, 106.

Quod ad substantivum *heaven* attinet, id Spenserus nunc monosyllabicum nunc dissyllabicum habere videtur, e. g.

Monosyllabicum est aut epica cæsura fit in:

Her mantle black / through heaven / gan overhaile
Ecl., I, 75.

So as / the Heavens / did quake his verse to here
Ecl., X, 60.

dissyllabicum autem in:

So mought our Cuddies name to heav/en sownde
Ibid., 54.

(1) *Doen* tantum excipiam quod verbum Spenserus aliter *done* scribit:
For shepeheards (sayd he) there *doen* leade,
As Lordes *done* other where (Ecl. VII, 185-6).

Dido nis dead, but into heav/en hent
Ecl., XI, 169.

Dissyllabici *heaven* exempla vere digna sunt quibus animum attendamus, nam Spenserus uno anno postquam *Eclogas* typis mandaverat de hoc verbo amico suo Gabrielo Harvey sic scribebat, eos novos metricos deridens qui *heaven* secundum prosodiæ leges trochæum faciebant:

Heaven being used shorte as one sillable, when it is in verse stretched out with a Diastole, is like a lame dogge that holdes up one legge.

Ipse tamen, ut vidimus, *heaven* dissyllabicum et (si accentum consideramus, non latinam quantitatem) trochæum fecerat.

Quam contrarietatem operæ pretium est deprehendere. Demonstrat enim aliquid factitium in anglico versu, cum syllabæ numerantur, inesse, et ea quæ de ficta multorum pedum natura diximus confirmat.

7° Jam vero præcipuas alias syzigias et elisiones enumerabo quas Spenserus literis figuravit in heroicis suis ut trisyllabicum pedem vitaret.

To ante vocalem in *t'* aliquando mutatur:

And which be wont t'enrage the restlesse sheepe
Ecl., XII, 89.
In songs and plaintive pleas, the more taugment
Ecl., VIII, 185.

Er, *or*, *our*, *en* sæpius amittunt vocalem cum mediis in verbis adsunt; e. g.
lingring (X. 3); *wondren* (X. 32); *flutlryng* (X. 43); *thondring* (X. 104); *attempred* (IV. 5); *slombreth* (XI. 3); *wandring* (VI. 2); *wandred* (XII. 20); *blustring* (XII. 132); *flattring* (XII. 106) etc.

Er, finalis multorum verborum exitus, in *re* aliquando mutatur, ob elisionem figurandam. Sic vidimus huic verbo *welter* (VII. 197) a Spensero *weltre* substitutum fuisse:

These wisards *welter* in welths waves (Ed. 1579)
..... *weltre*... (Ed. 1597)

Altera ex parte exempla aliquot afferam versuum in quibus eædem aut similes syllabæ vocalem non amiserunt, ita ut poeta trisyllabicum pedem videatur non vitavisse.

The ante vocalem, quanquam *e* amittit in pluribus non decasyllabicis versibus, e. g. in Ecloga secunda : *thelement* (116) ; *thearth* (221) ; *thend* (237), totus tamen in hoc heroico scribitur :

> To *the* wat/ers fall their tunes attemper right
> *Ecl.*, VI, 8.

Er, *or* etc. vocalem non amiserunt in his versibus :

> Theyr y/v*or*y luyts / and tamburins forgoe
> *Ecl.*, VI, 59.
> He, whilst he lived, was the sov/*er*aigne head
> *Ecl.*. VI, 83.
> O sov/*er*aigne Pan ! / thou god of shepheards all.
> *Ecl.*, XII, 7.

notandum est idem verbum *sovereigne* a Spensero alias sic scandi : *sōvĕrēigne :*

> The Nightingale is sōv/ĕrēigne / of song
> *Ecl.*, XI, 25.

er, *or*, finales verborum exitus, in his versibus exstant :

> Yet dewed with teares they han be ev/*er* among
> *Ecl.*, XII, 112.
> Tell Rosalind her Colin bids / *her* adieu
> *Ecl.*, XII, 156.
> *For* ilyke / to me was libertee and lyfe
> *Ecl.*, XII, 36.

cf. hos octo syllabarum versus :

> Now, sick/*er*, I see/thou doest but clatter
> *Ecl.*, VII, 207.
> This had a broth/*er*, his name/I knewe [1]
> *Ecl.*, VII, 161.

et eum sex syllabarum versum :

> Both shall be bett/*er* in time
> *Ecl.*, VII, 230.

[1] Cf. Gascoigne *The Steele glasse*: « My sistr' and I... » Arber's Reprint, p. 51.

Finalis vocalis ante sequentem vocalem scripta manet :

> How have I wearied with ma/n*y* a stroke
> *Ecl.*, XII, 33.

Cf. hunc versum qui *ratione* quatuor syllabas habet :

> And pit/*ie* augment
> *Ecl.*, VIII, 192.

E Spenseri scriptura colligimus poetam *aliquatenus* conatum esse ut decasyllabicam versus sui naturam illustraret. Nihilominus, quanquam orthographia maxime flexibilis eo tempore erat, plures *scripsit* trisyllabicos pedes, et versus non decasyllabicos. Etiam in his *Eclogarum* versibus qui ad præcepta metricorum proxime accedunt, multo majore quam concesserant libertate usus est quod quidem ad *cæsuram*, *iambicum rythmum* et *syllabarum numerum* spectat.

CAPUT SECUNDUM

DE DECASYLLABO NON IAMBICO

Vidimus majorem varietatem quam poetæ aut metrici ejusdem temporis accipere soliti erant, a Spensero in heroicum versum illatam esse. Nihilominus in omnibus qui supra examinati sunt versibus leges ab æqualibus suis conditas paululum remisisse dici potest, non sustulisse. Quamdiu heroicus iambicum tenorem servaturus erat, exiguis finibus non contineri non poterat. Sed quid obstabat quominus decasyllabus, non iambicum solum, sed alium etiam tenorem servaret ? Num omni tempore iambicus fuerat ? Num unice iambicus in futurum manere debebat ? Variis latinorum poetarum pedibus cognitis, Angli magis variæ versificationis cupidine tenebantur. Iambici rythmi immodicum et prope universum imperium iidem ægre tolerabant qui primi

illius rythmi leges instituerant. Vernaculi versus ipsi defensores eam inopiam inviti confitebantur. Quo anno (1576) Spenserus a Cantabrigiis ad septentrionalem Angliam abiit ubi *Eclogas* suas scripturus erat, Georgius Gascoigne illius temporis quo in Anglorum versibus iambus non solus dominabatur memoriam desiderio renovabat. Duobus decasyllabis non iambicis infra relatis :

> No wight in this world, that wealth can attayne
> Unlesse he beleve, that all is but vayne,

addebat Gascoigne :

> And surely I can lament that wee are fallen into suche a playne and simple manner of wryting, that there is none other foote used but one : wherby our Poemes may justly be called Rithmes, and cannot by any right challenge the name of a Verse. But since it is so, let us take the forde as we finde it [1].

Recte quidem dicebat. Sed rectam opinionem prave interpretans corrumpebat. In eam inconstantiam labebatur in quam plures post eum metrici lapsi sunt qui iambi absolutum imperium simul deploraverunt, atque omnes versus tanquam si iambici esse deberent obstinate scanderunt. Ita Georgius Gascoigne cum hoc verbum *trēasŭre* in eo versus loco ubi iambus expectatur invenit, haud admittit trochæum pro iambo stare, sed enormem iambum, verbi accentu remoto *trĕasūre* insertum fuisse [2]. Cum in locum hujus iambici decasyllabi :

> I understand your meaning by your eye

versum illum ex consilio componit :

> Your meaning I understand by your eye

alterum versum (antiquis illis versibus ab eodem judice prius laudatis simillimum) non propterea quod non iambicus est improbat, sed quia hoc verbum *ūndĕrstānd* falso pronuntiari *ŭndērstănd* existimat [3].

In eumdem errorem lapsus est ipse Samuel Daniel cum in

[1] *The Steele Glas*, Op. cit., p. 34.
[2] *Ibid.* p. 33.
[3] *Ibid.* p. 35.

sao insigni quidem libello *A Defence of Rhyme* (1611) dixit : « And so likewise in this case :

Though death doth consume, yet virtue preserves.

it will not be a verse, though it hath the just syllables, without the same number in the second, and the altering of the fourth place, in this sort,

Though death doth ruine, virtue yet preserves ».

Haud rectius Georgius Saintsbury hodie ratiocinatur [1] qui de primo Thomasii Wyatt carmine disserens, poetam acerbe reprehendit quod pronuntiaverit *hărbēr*, *bănnēr*, et *sŭffēr*, aut ea verba iambicos pedes habuerit, dum Wyatt nullo modo se iambicum carmen scripturum esse professus est, et multos, ut videbimus, versus non iambicos scripsit.

Spenserus autem cui Georgii Gascoigne opera et opinio nullo modo ignota erant [2], aliter et rectius de iambico rythmo judicabat. Iambi jugum Georgius Gascoigne, non œquo quidem animo, accipiendum esse arbitrabatur ; Spenserus autem id aliquando excuti posse. Priscam rythmi varietatem quam Gascoigne desiderabat, Spenserus recuperandam esse censebat. Cujus in *Eclogis* aliquot insunt experimenta decasyllabi non iambici, ad exemplar sive Chauceri, sive Thomasii Wyatt et ipsius Comitis Surrey efficta. Sentiebat enim Spenserus iambicum rythmum cujus nec leges antea scriptæ fuerant, nec etiam nomen cognitum, nunquam tam plane apud poetas prævaluisse quam in metricorum dissertationibus. Cum autem heroicum nihil nisi iambicum esse multi censeant, quemadmodum illi ejusmodi doctrina usi in vitium ferantur primum ostendemus.

[1] *A history of Elizabethan Literature* by George Saintsbury, p. 5, (1887.)

[2] De eodem sic locutus est Edouardus Kirke in glossa *Undecimæ Eclogæ* subscripta : « Ma. George Gascoin, a wittie gentleman, and the very chefe of our late rymers, who, and if some partes of learning wanted not (albee it is well knowen he altogyther wanted not learning) no doubt would have attayned to the excellencye of those famous Poets. For gifts of wit and naturall promptnesse appeare in hym aboundantly ». *Complete Works of Spenser*, p. 483.

Chaucerus procul dubio in heroicis suis enixus est ut iambicum rythmum conficeret. Ejus versus plurima exhibent testimonia quamdiu quasi certaverit naturalis accentus sive verborum sive totius sententiæ cum rythmico accentu vel versus ictu ; de quo aptissime Henricus Sweet disseruit :

The [1] earliest Middle English verse as seen in Layamon is a continuation of a metrical revolution which began in the Old English period and went hand in hand with the decay of the old laws of alliteration and the gradual development of rhyme. Layamon's four stress metre agrees with the old alliterative metre in the freedom with which unstresst syllables are omitted or added between the stresses and before the first stress, and in being based on a compromise between the natural stresses and syllable quantities of the language ; but while in the old metre the natural stress is the leading element to which the quantity is always subordinated, the contrary is often the case in the Middle English four stress metre, in which syllables that are quite stressless in ordinary speech can in verse take the full stress required by the metre. While a dissyllable like *sune* with the stress-syllable short, has only the metrical value of a monosyllable, as in the old metre, a similar word with the first syllable long, such as *sunne*, is allowed to take a metrical stress on each syllable, as is shown not only by the structure of the verse, but also by rhymes such as *wes* (= wœs) : *londes*. In such cases as these, which are specially frequent at the end of the line, the long syllable took an extra prolongation, so as to fill up part of the time of the following one.

... In the interior of a verse naturally weak syllables often take the metrical stress, in order to secure the regular alternation of strong and weak stress, as in :

Afftér the fléshless kinde

In Middle English the lengthening of the vowels in such words as *nāme* = O E *nama*, led to the abandonment of the earlier quantitative restrictions. But Chaucer's still retains part of Orm's freedom of stress. He throws forward the stress to any naturally unstresst syllable containing a full vowel, as in *making*, *body*, *whilòm* and, of course, on to the half-stresst second element of a compound as *brimstòn*. But he never throws the stress on to the weak *e* of such words as *after* (2),

(1) *History of English Sounds*, by Henry Sweet, Oxford, p. 164-5, (1888).

(2) Dubium exemplum attulit Sweet, nam legimus apud Chaucerum : « And held *after* the newe world the space. » *Prologue*, 176.

name. Throwing back of the stress, as in *úncouth* for the usual *uncoúth* is, on the other hand, rare. »

Sic Chaucerus assuetum verborum accentum sæpe removit ut rythmum assequeretur iambicum.

Si de verbis gallico fonte detortis tantum ageretur, asseverare possemus horum verborum accentum cum Chaucerus scribebat etiam tum in ambiguo fuisse. Sed de saxonicis verbis hoc nullo modo admittendum est.

Quia igitur magnam vim communi multorum vocabulorum pronuntiationi attulit, caducus erat et fragilis ejus versus, cujus rythmus diu oblitus aut contemptus fuit, nec etiam hodie nisi ab eruditis metricis omnino restitui potest, dum rudior alliterativus Gulhelmi Langland versus ad omnes aetatis ictus tutus ac prope integer remansit.

Attamen quamvis multa iambico rythmo concesserit et quasi mactaverit, non potuit Chaucerus plures versus non admittere non-iambicos.

Cujus heroicos quod ad iambicum rythmum attinet in tres species dividendos esse existimo.

1° Multi sunt et natura et scansione iambici, i. e. haud aliter eos scandere quam legere solemus, e. g.:

Hĕ wās / ăs frēsh / ăs īs / thĕ mōnth / ŏf Māy.
Prol., 92.

Secundario polysyllaborum accentu admisso (qui quidem non innatus in Anglica lingua est sed propter iambicum rythmum concessus), idem dicam de his versibus :

As wēl / ĭn Crīst/ĕndōm / ăs hēth/ĕnēss
Prol., 49.

And pēyn/ĕd hīr / tŏ coūnt/ĕrfēt/ĕ chēre
Prol., 139.

2° Multi non natura iambici sunt sed si scandas tantum.

Cum duae aut plures dubiæ syllabæ deinceps occurrunt, nihil nisi artificium quoddam legendi integrum iambicum rythmum servare potest, e. g.:

Hĕ yāf / *nat of* / thăt tēxt / ă pūll/ĕd hēn
Prol., 177.

That I/ was of / hĭr fēl/ăwshīpe / ănōn
Prol., 32.
Fūl wōrth/*y was / he in /* hĭs lōrd/ĕs wērre
Prol., 47.
In Lētt/*ow hadde /* hĕ rēys/*ed and /* ĭn Rūce
Prol., 54.
In Soūth/*wĕrk at /* thĕ Tāb/*ard as /* I lāy.
Prol., 20.

Quibus in versibus iambicus rythmus ob dubias eas syllabas quæ deinceps occurrunt paululum claudicat. His enim verbis *of*, *in*, *and*, *at*, *as*, etc, nullum accentum natura habentibus, syllabæ iambici rythmi jugo quasi exoneratæ iterum glomerantur ex naturali vi et sensu, sicut in soluto sermone ; e. g.

He yaf not / of that text / a pull/ed hen
That I was / of hir fel / awshipe / anon.
Ful worth/*y was he / in his Lord/*es werre
In Lettow / hadde he reysed / and in Ruce
In Southwerk / at the Tabard / as I lay

qui quidem versus nec in quinque iambos, nec etiam in quinque partes dividuntur, sed in quatuor vel etiam in tres partes.

Frequentes apud Chaucerum sunt ejusdem generis versus. Plerumque cum lyrica cæsura est, versus artificio aliquo in quinque partes dividi potest, sed revera quatuor tantum partes habet, e. g.:

Thĕ tēnd/rĕ crōpp/ĕs — ānd / thĕ yōng/ĕ sōnne.
Prologue v. 7.
And smāl/ĕ fōwl/ĕs — māk/ĕn mēl/ŏdīe.
Ibid. v. 9.

quos quidem versus legentes sic dividemus :

The tend/re croppes /, — and the yong/e sonne.
And smal/e fowles / — maken / melodye /

3° Plures heroici apud Chaucerum occurrunt qui ne scanduntur quidem iambice, nec in quinque partes dividuntur. Quotiescumque enim in locum iambi trochæus prodit cui quidem non nulla cæsura nullave pausa antevenit, iambicus rythmus deletur, e. g.:

Withōut/ĕn hyre/, if it / *lāy ĭn* / hĭs mĭght
Prol., 538.
And wel / I woot/, as ye / *gōon by* / thĕ wēye
Ibid., 771.
As greet / as it / *wēre fŏr* / ăn āl/ĕ-stāke [1]
Ibid., 667.
Thĕ rēule / ŏf Seĭnt / *Māure ŏr* / ŏf Seĭnt / Bĕnēit
Ibid., 173.

quos versus, uno trochæo admisso, iambicos ceterum dicere licet. Sed a recte legentibus sic dividentur :

a). Without/en hyre/, if it lay / in his might
b). And wel / I woot / as ye gon / by the weye
c). As greet / as it were / for an al/e-stake
d). The reule / of Seint Maure / or of Seint / Beneit

versus *c* et *d* similes sunt ex parte iis *non* iambicis a Georgio Gascoigne supra laudatis, altera autem ex parte gallicis decasyllabis in quibus cæsura (5 + 5) post quintam accentu præditam syllabam occurrit. Versus *a* et *b* multis gallicis decasyllabis sunt similes qui post cæsuram (4+ 6) duos trisyllabicos pedes sæpe habent.

Sic inter Chauceri heroicos plures *non* iambici inveniuntur.

Qui primi post longam barbariam heroicum restituisse dicuntur, scilicet Thomasius Wyatt et Comes Surrey, majore etiam libertate quam Chaucerus, quod ad iambicum rythmum attinet, usi sunt.

Trochæum in secundo pede post nullam pausam admoverunt, e. g.:

Apud Wyatt.

To take brēad ăt my hand, and now they range
Tottel's Misc, p. 40.
Then the ōbstĭnate wyll that is my ruler.
Ibid., p. 47.
He may wāndĕr from his naturall kinde

[1] Ne quis dubitet num « *as it were* » accentum in ultima syllaba apud Chaucerum habeat, conferat :

For she was as it were a maner deye. *Nonne Preestes Tale*, 26.
Embrouded was he, as it were a mede. *Prologue*, 89.

Apud Surrey (1) :

Till we cāme tŏ the hill whereas there stood
From the boūnds ŏf his kingdom far exiled

Inde heroicus in quatuor partes divisus oritur, e, g.:

To take bread / at my hand/, and now / they range
From the bounds / of his king / dom far / exiled

Trochæum in tertio pede post nullam pausam ;

Apud Wyatt :

If wailyng or sīghĭng continually
p. 70.

Apud Surrey :

Commanded, I reāve, ănd thy spirit unloose

Inde heroicus in quatuor partes divisus oritur :

If wailyng / or sighing / contin/ually

Trochæum quarto in pede post nullam pausam ;

Apud Wyatt :

While more than halfe is runne nōw ŏf my course
p. 69.
And that the flame cannot pārt frŏm the fire
p. 54.

Apud Surrey :

And the rich arms of his shīeld dĭd he on
From that high seat which we rāzd ănd threw down

Inde heroicus in quatuor partes divisus oritur, e. g.

And the / rich arms / of his shield / did he on.

Trochæum quinto in pede.

Apud Wyatt :

To finde hony of so wondrous fashion...
To fetch poison by strange alteracion...
With one kiss by secrete operacion
p. 65.

Apud Surrey :

Brittle beautie, that nature made so fraile,

(1) Quod ad Surrey attinet, exempla collegi ex hoc libro : *Chapters on English metre* by Mayor, (1886), pp. 135-140.

Wherof the gift is small, and short the season,
Flowring to-day, to-morowe apt to faile,
Tickell treasure abhorred of rēasŏn
Tottel's Misc, p. 10.

Cf. in ejusdem poetae *Æneide :*

Escaped from the slaughter of Pyrrhŭs
Worship was done to Ceres the gōddĕss
That now in Carthage loitereth rēcklĕss.

Adde longa pausa non-iambicam heroici naturam demonstrari :

1° Post tertiam syllabam cum accentu est prædita.

And, by sound — our discording voice they knew.
Shall I wait, — or board them with my power
Surrey.

2° Post quintam syllabam cum accentu est prædita :

Apud Wyatt :

For good is the life, — endyng faithfully
p. 33.
Which comfortes the minde — that erst for fear shoke
p. 35.
Under craggy rockes — they have barren plaines
p. 70.
Alas not of stele — but of brittle glasse
p. 69.
Without eye, I se ; — wilhout tong, I playne
p. 39

Apud Surrey :

Commanded, I reave ; — and thy spirit unloose
An old laurel-tree, — bowing thereunto.

Ad Spenserum nunc revertamur qui in *Octava Ecloga* duo et octaginta versus (v. 1-52 ; 125-150, 193-198) scripsit quorum major pars sunt decasyllabi non iambici ad Chauceri, Wyatt et Surrey exemplar efficti. Hoc tantum vere novum in Spenseri experimentis erat, quod sparsos et multis in iambis quasi submersos apud Chaucerum et alios in arctum congerere conatus est.

Complures quidem Spenserus adhibuit versus in quinque partes divisos, qui plerique iambici sunt :

Wherefore / with myne / thou dare / thy mu/sick matche
Or hath / the Crampe / thy joynts / benomd / with ache?
And wont / to make / the joll/y shep/heards gladde
I pyne / for payne / and they / my payne / to see
That shall / I doe/, though moch/ell worse / I fared
But who / shall judge / the wag/er wonne / or lost
Gynne when / ye lyst/, ye joll/y shep/heards twayne
Your round/els fresh/, to heare / a doole/full verse
Of Ros / alend / who knowes / not Ros/alend?
With mer/y thing / its good / to med/le sadde.
Fayth of / my soule/, thou shalt / ycroun/ed be
In Col/ins stede/, if thou / this song / arcede
For nev/er thing / on earth / so pleas/eth me
Then listn/eth ech / unto / my heav/y laye.
How dole / fully / his dole / thou didst / rehearse!

His addendi sunt nonnulli iambi in quibus consuetæ licentiæ occurrunt :

1° Epica cæsura.

Arcede / upright/*ly* — who has / the vict/orie

2° Trisyllabici pedes qui quidem in hac *Ecloga* frequentius quam in iis quibus supra studuimus insunt:

Never shall / be sayde / thet Per/igot / was dared
Sicker, / *sike a round*/le nev/er heard / I none
Sike a song / *never heard* / est thou / but Col/in sing
The shep/*herd of I/da*[1], — that judg/ed beau/ties queene
Then blowe / your pypes/, shepherds/, till you / *be at home*

3° Trochæus in locum iambi post cæsuram :

Perdie/, and well/awaye/, — *ĭll măy* / they thrive/

Omnes supra versus in quinque partes rescinduntur. Eos nunc iambos enumerabo qui quanquam iambici versus scriptas leges observant, ratione quinque pedes, revera quatuor tantum divisiones habent:

1° Propter lyricam cæsuram 3+7 :

Ah! Wil*ye*/, — when the heart / is ill / assayde

[1] Epica cæsura.

Entrail*ed* / — with a want / on Yv/ie twine
And Wil*lye* / — is not great / ly ov/ergone

2° Propter lyricam cæsuram 5 + 5 :

That so / hath raft *us* / — of our mer/iment
But tell / me, shep*herds*, / — should it not / yshend
Now say / it, Cud*die*, / — as thou art / a ladde

3° Vel propter nimis infirmam aliquam syllabam quæ validum habere debebat accentum ut iambicus rythmus integer servaretur :

Whilom / thou was / peregall / *to* the best...
That Col/in made ? / — ylke can I / *you* rehearse...
As him / to heare/, or matter / *of* his deede. .
And tune / your pypes / as ruthful / *as* ye may...
How I / admire / each turning / *of* thy verse !...

quibus in versibus ea vocabula *to*, *you*, *of*, *as*, leviora sunt quam ut rythmum iambicum tueantur. Sic sequentibus cum verbis secundum sententiam et grammaticæ leges glomerantur.

4° Dubium est utrum versus in quinque an in quatuor partes dividatur, quotiescumque trochæus aliquis post *dubiam* pausam occurrit :

Mischiefe / mōught tŏ / that new / mischaunce / befall
But see / how fast / rënnĕth / the shep/heard swayne

Tales versus, cum mediis in meris iambis versantur, quinque pedes habere libenter admittimus et pausam quamdam propter rythmum, quæ quidem pausa cum sententia et grammatica pugnat. Sic in *undecima Eclogâ* hunc versum,

Sho uld Colin make — jūdge ŏf my fooleree
Ecl., XI, v. 28.

supra admisimus propter rythmum pausam aliquam post *make* habere. Idem autem si inter non-iambicos occurreret, sic legendus esset :

Should Colin / make judge / — of my fool/eree.

Versus contra 13 et 32 inter multos decasyllabos in quatuor partes divisos occurrentes, sic dividere licet :

Mischiefe mought / to that new / mischaunce / befall.

5° Dubia aliquot dissyllabica verba exstant quorum prima syllaba accentum Spensero vivente habebat, sed iis obsoletam pronontiationem, et accentum in secunda syllaba, Chauceri more, forsan imposuerit poeta :

Love hath misled — both my / *younglings* / and me
Such fond / *fantsies* / shall soone be put to flight
That he / *purchast* / of me in the playne field
My old / *musick* / — mard by a newe mischaunce

Addemus compositum verbum :

How can / *Bagpipe* / or joynts be well apayd

qui versus si in Ecloga iambica essent, in iis obsoletus accentus ex necessitate admittendus esset. Sed quia *Octava Ecloga* multos habet versus in quatuor partes divisos, recentiore accentu admisso scandere licet :

Love hath / misled / both my young / lings and me.

Hæc præfari oportuit ut ostenderemus nullam sæpe aliam esse inter versus in quinque partes, et versus in quatuor partes divisos differentiam, præter quam rythmus totius carminis in quo unusquisque versus est facit. Ex dubiis illis decassyllabis in quatuor partes divisis facilis nunc erit transitus ad decasyllabos in quatuor partes indubitate divisos.

Mihi in animo est enumerare diversas decasyllaborum species in quatuor partes divisorum quæ in *Octava Ecloga* reperiuntur.

Omnes decasyllabi in quatuor partes divisi duos habent dissyllabicos et duos trisyllabicos pedes, quorum ordo cæsura decernitur :

1° Cum cæsura post quartam syllabam occurrit (4 + 6), versus sic dividitur :

2 / 2 / — 3 / 3

Love hath / misled / — both my young/lings and me
Never / knew I / — lovers sheepe / in good plight
Ah ! Will/ye, now / — I have learnd / a new daunce

2° Cum cæsura post sextam syllabam occurrit (6 + 4), versus sic dividitur :

3 / 3 / — 2 / 2.

How can Bag/pipe or joynts / — be well / apayd
That he pur/chast of me / — on the / playne field
Were not bett/er to shunne / — the scortch/ing heate
With pyping / and dauncing / — did passe / the rest
Wherein is / enchased / — many a / faire sight
And Cuddie/, fresh Cuddie, / — the lief/est boye.

3° Cum cæsura post quintam syllabam, i. e. medio in versu occurrit, decasyllabus sic dividitur.

2 / 3 / — 2 / 3
3 / 2 / — 2 / 3
3 / 2 / — 3 / 2
2 / 3 / — 3 / 2

Duo autem distinguenda sunt exemplaria :

A. Cum quinta ante cæsuram syllaba accentu caret :

Of Beres / and Tygres, / — that maken / fierce warre
Or bene / thy Bagpipes / — renne far / out of frame
What the / foule evill / — hath thee / so bestadde
Heardgrome / I fear me / — thou have / a squint eye
But, for / the Sunbeam / — so sore / doth us beat

B. Cum quinta ante cæsuram syllaba accentu prædita est :

Thereby / is a Lambe / — in the Wolv/es jawes
Tell me, / Perigot / — what shalbe / the game
A maz/er ywrought / — of the map/le warre
Tell me, / such a cup / — hast thou / ever seen
Well mought / it beseeme / — any harv/est queene
Thereto / will I pawne / — yonder spot/ted Lambe
Which ov/er the pousse / — hetherward / doth post
But reede me / what payne / — doth thee / so appal
Then loe, / Perigot / — the pledge / which I plight
Forthy, / let the Lambe / — be Will/ye his owne
The night / nigheth fast, / — yts time / to be gone
Sore against / my will / — was I forst / to yield
And for / Perigot / — so well / hath him / payned
Ne can / Willye wite, / — the witelesse / herdgroome
Never dempt / more right / of beautie, / I weene

Omnes de quibus diximus versus ad iambicum decasyllabum

in quem trochæus aliquis post nullam pausam se insinuavit reducere possumus :

1° Trochæus *quarto in pede* occurrit, in

Ah ! Will/ye, now / I have / leārnd ă / new daunce
But for / the Sun / beame so / sōre dŏth / us beat

2° Trochæus *secundo in pede*, in

That he / pūrchăst / of me / on the / playne field

3° Trochæus *tertio in pede*, in

With pyp/ing and / daūncĭng / did passe / the rest
Thereby /is a/ Lāmb, ĭn / the Wolv/es jawes

4° Restat ut de trochæo *quinto in pede* occurrenti verba faciamus, e. g. :

But Col/in Cloute / — refte me / of his / brothĕr
Sicker, / make like / account / of his / brōthĕr

quibus addam versus in quibus duo aut plures post nullam pausam trochæi insunt :

Of all / my flocke / — there nis / sīke ăn/ōthĕr
Faith of / my soul / — I deeme / ēch hăve / gāynĕd
That shall / yōndĕr / heardgrome / — and none / ōthĕr

qui versus in quatuor partes sic rescendendi sunt :

a. Cum cæsura 4 + 6 :

Of all / my flocke / — there nis sike / another
But Col/in Cloute / — refte me of / his brother
Faith of / my soul / — I deeme ech / have gayned

b. Cum cæsura 6 + 4 :

Sicker, / make like / account / — of his brother
That shall / yonder / heardgrome / — and none other

Sed inter ultimam horum decasyllaborum syllabam quæ accentu caret, et hypermetricam undecimam aliorum decasyllaborum ne minimum quidem interest. Cf. duos versus rima conjunctos :

1 2 3 4 5 6 7 8 9 10
Fayth of my soule, I deeme ech have gayned.
1 2 3 4 5 6 7 8 9 10 11
And for Perigot, so well hath hym payned

Quapropter prior versus nihil aliud est quam versus novem syllabarum cui hypermetrica syllaba addita est. Ducit igitur ad versus novem syllabarum sine ulla hypermetrica syllaba, quorum tres occurrunt in *Octava Ecloga* :

For I brought / him up / — without / the Dambe
O Colin, / Colin ! / — the shep/heards joy
And here, / with his / shepe hooke / — hath him slayne

qui quidem versus sicut supra dicti decasyllabi in quatuor partes dividuntur, sed unum in locum duorum trisyllabicum pedem habent.

Sicut alii ad iambicum versum in quinque partes divisum, dummodo unum monosyllabicum pedem (Chauceri more) admittamus, reduci possunt :

For / I brought / him up / — without / the Damb
O / Colin, / Colin, / — the shep/heards joy.

Addam hunc versum qui aliter in aliis editionibus legitur :

Mis/chiefe mought / — to that / mischaunce / befall

(in quo *new* ante *mischaunce* in primis editionibus erat, sed in 1597 evanuit).

Quod ad tertium versum spectat, *here* dissyllabice scandere licet *hē/rĕ* ut apud Shakspere ,

And he/re with / his shepe/hooke hath / him slayne.

Sed nunc satis erit si facilem ostendimus esse transitum ad versum minus quam decem syllabas habentem, etiam si inter decasyllabos apparet.

Comperimus Spenserum priscam decasyllabi libertatem quod ad accentuum ordinem et locum attinet, non recuperavisse tantum, sed auxisse etiam. Versus non-iambicos iambis haud substituit sed cum iambis miscuit. Iambicum rythmum non omnino rejecit sed universum illius abnuit imperium. Primum miscuit versus quinque iamborum cum versibus quinque dissyllabicos pedes habentibus ; deinde versus in quinque partes divisos cum versibus in quatuor partes divisis, qui quidem omnes eumdem numerum syllabarum habebant. Postremo propterea quod imparem

syllabarum numerum rythmus tolerabat, nec impare numero claudicabat, versus novem syllabarum aliquos cum decasyllabis miscuit. Raro quidem novem syllabarum versus adhuc invenimus; satis multos tamen ut intelligeremus nullam esse intimam inter hos et decasyllabos differentiam. Jam vero visuri sumus Spenserum inductum fuisse ut experiretur versus in quibus neque iambicus rythmus prævalet, neque lex ulla de syllabarum numero [1].

CAPUT TERTIUM

DE VERSU ECLOGARUM II. V. IX

Eclogarum Spenseri tres sunt quae quidem prorsus singularem praestant rythmum, cujus natura adeo insueta et mutabilis est, ut in ea metrici inter se maxime dissentiant. Eas Eclogas dico, scilicet *Secundam*, *Quintam* et *Nonam*, in quibus Spenserus rudem et asperum pastorum sermonem, strictius quam in ceteris, et verbis et ipso rythmo imitari sibi proposuit.

Quarum Eclogarum versus sic distinguuntur :

1° Ab heroicis de quibus jam antea tractavi eo discrepant quod, stropharum in locum, binis rimis deinceps (quæ postea *couplets* anglice appellatæ sunt) junguntur, e. g. :

> Ah for pittie ! wil rancke Winters rage
> These bitter blasts never ginne tasswage ?
> The kene cold blowes through my beaten hyde,
> All as I were through the body gryde...
>
> *Ecl.*, II, 1-4.

2° Varius in iis numerus syllabarum est ; a septem syllabis usque ad duodecim patet.

[1] In numerum non iambicorum decasyllaborum referendi sunt (1) octo versus 154-161, circa finem *quartæ Eclogæ* (2) complures decasyllabi in Cantu de Regina Elizabetha (*Ecloga* IV), (3) complures etiam in Cantu de mortua Didone (*Ecloga* XI) occurrentes.

Septem syllabæ sunt

Seest howe brag yond Bullocke beares.
Ecl., II, 71.

Octo

So smirke, so smoothe, his pricked eares
Ibid., 72.

Novem (quod quidem frequentissimum est)

His hornes bene as broade as Rainebowe bent
Ibid., 73.

Decem

Must not the world wend in his commun course
Ibid., 11.

Undecim

And casten to compasse many wrong emprise
Ecl., IX, 83.

Duodecim

And often halowĕd with holy-water dewe
Ecl., II, 210.

3° Alii in tres, alii in quatuor, alii in quinque partes natura rescinduntur, e. g.:

Tripartiti versus :

Him rested / the goodman / on the lea
Ecl., II, 158.

The fatte Oxe / that wont ligge / in the stal
Ecl., IX, 118.

Versus in quatuor partes divisi :

With your ayd / to forestall /my neere / decay
Ecl., V, 273.

Versus in quinque partes divisi :

Ah ! Piers, / bene not / thy teeth / on edge, / to thinke
Ecl., V, 35.

4° Alliteratio, quæ quidem non frequentius quam in ceteris Eclogis occurrit, multo certe majoris est momenti, propterea quod, ceteris æqui rythmi legibus laxatis, non jam merum ornamentum quasi redundans, sed necessaria quædam syllabas ferruminandi ratio esse videatur.

Quibus cognitis, cum adhuc inexploratum sit unde versus illi nati sint et quæ iis insit natura, primum quomodo a metricis explicentur commemorabo.

Primus Gulhelmus Webbe cum Spenseri metricam artem

expromebat (1586) de his versibus nihil se scire confessus est nisi eos novem syllabas plerumque habere. Recte quidem addebat :

The number of nine sillables in thys verse is very often altered, and so it may without any disgrace to the same, especially where the speeche should be most clownish and simple, which is much observed of hym [1].

Quibus verbis nihil nisi inscitiam suam metricus ille declarat.

Doctius de iisdem versibus Thomasius Gray[2], Guest [3] et Schipper [4] disseruerunt.

Eos Thomasius Gray licentiosos octosyllabos (free octosyllabic) appellat, in quibus insunt « præter iambos, trochæi, spondei, amphibrachi et anapesti ». Sed quanquam multi inter eos sic explanari possunt, Thomasius Gray hac definitione usus nullo tamen modo significat cur versus adsint in tres vel in quinque partes aut pedes divisi, e. g. :

That would/est me / my spring/ing youth / to spill.
Ecl. II. 52.

Insuetos eos versus Guest et Schipper eosdem esse ac « tumbling verse » pronuntiant, de quo Jacobus VI, Scotorum rex, sic locutus est :

Ye man observe that thir tumbling verse flowis not on that fassoun, as utheris dois. For all utheris keipis the reule quhilk I gave before, to wit, the first fute short, the second lang and sa furth. Quhair as this has twa short and ane lang throuch all the lyne quhen they keip ordour ; albeit the maist part of thame be out of ordour, and keipis na kynde nor reule of flowing, and for that cause are callit tumbling verse.

Eumdem versum Jacobus paulo post convitiis aptissimum esse affirmat et alliteratione bene munitus sit vult :

« Let all your verse be Literall, sa far as may be, quhatsumever kynde

[1] *A discourse of English Poetrie.* Arber's Reprint, p. 60.

[2] *Observations on English metre* (scripta circa 1760). *The Works of Thomas Gray*, edited by Edmund Gosse, 1884, vol. I, pp. 337-338 et p. 356.

[3] *History of English Rhythms*, by E. Guest, edited by Skeat pp. 535-6, 1882.

[4] *Englische Metrik*, Op. cit. vol. II, p. 228.

they be of, bot speciallie tumbling verse for flyting. Be literall I meane, that the maist part of your lyne sall rynne upon a letter, as thistumbling lyne rynnis upon F :

Fetching fude for to feide it fast furth of the Farie [1].

Hujusce verbi « tumbling verse » usum admovit Guest omnibus versibus imparem syllabarum numerum et accentus diversiter positos habentibus. Sic Spenseri versus « tumbling verse » appellat, vel « metre of four accents », sed miram addit correctionem « but they sometimes take three or five accents », qua quidem definitio ipsa deletur.

Deinde Guest hos versus iis quos Coleridge in carmine suo *Christabel* adhibuit, simillimos, propter varium syllabarum numerum, esse declarat. Sed Coleridge ipse professus est se nunquam plus vel minus quam quatuor accentus in unoquoque versu adhibuisse, nedum sicut Spenserus, nunc tres, nunc quinque admitteret.

Schipper quoque, quocum, quamvis gravis sit auctor, hic consentire nequeo, Spenseri versum « vierhebige » appellat. Versus quatuor ictuum (vierhebige) alios esse quam versus quatuor pedum (viertaktige) recte arbitratur et apte demonstrat. Quatuor pedum versus ad octosyllabum recte refert; alios ad priscum alliterativum versum (langzeile) quo Saxonici poetæ utebantur. Sed Spenseri versus, si cum aliis exemplis versuum quatuor ictuum comparantur, adeo dissimiles apparent ut prope nihil commune habeant. Alliterativi enim versus et ceteri qui postea de illis manaverunt (sive quatuor ictuum versus, sive « tumbling verse » appellantur), et Spenseri versus in tres aut quinque partes divisos nullo modo illustrare possunt, et cæsura circa medium versum sunt conspicui, ita ut fere omnes in duas æquas aut æque libratas partes rescindantur. Iisdem utar exemplis quæ apud Schipper invenias. Secundum Schipper eodem versu usus est Spenserus quem Thomasius Wyatt

[1] *Essayes*, Op. cit., pp. 63-4. Ejusdem « tumbling verse », quod verbum strophamquamdam non lineam stricte designat, amplius dat exemplum Jacobus, p. 68.

(*The Recured Lover*) et Thomasius Tusser (*A Hundreth good points of husbandry*) antea adhibuerant, et quem postea usurpaturus erat Shakspeare (*Comedy of Errors* III. 1. v. 11-84) et recentius Swift (*The Grand question debated*), Burns (*My heart is in the Highlands*), Moore (*Fudge Family*).

Omnes autem mediam cæsuram habent ita ut eorum omnium lex et natura esse videatur duos ictus in priore, duos in posteriore parte habere. Exemplum sit Thomasii Wyatt supradictum carmen :

I am as I am / and so will I be :
But how that I am / none knoweth truly.
Be it evil, be it well /, be I bond, be I free,
I am as I am, / and so will I be.

Etiam in ea maxime quidem incomposita ejusdem carminis stropha quam Schipper distinguit, eadem cæsura exstat :

I lead my life / indifferently;
I mean nothing / but honesty :
And though folks judge / full diversely,
I am as I am / and so will I die.

Quæ apud Thomasium Tusser quoque apparet vel sæpius, adeo ut rythmus ejus multis « nursery rhymes » simillimus sit :

Whom fancy persuadeth, / among other crops,
To have for his spending / sufficient of hops,
Must willingly follow, / of choices to choose,
Such lessons approved, / as skilful do use...

Qualescumque sunt eorum versuum pedes, poeta mihi videtur in proposito habuisse ut alterutra versus pars idem fere momentum et pondus haberet. Eamdem cæsuram similes versus usque in recentiore tempore retinuerunt. Exemplum sit Roberti Burns carmen :

My heart's in the Highlands, / my heart is not here ;
My heart's in the Highlands / a chasing the deer :
Chasing the wild deer / and following the roe,
My heart's in the Highlands / wherever I go.

Ita penitus illius rythmi est naturæ ut medius versus rescin-

datur, ut vere dubium sit num versus idem maneat, si media cæsura desit, quod fit plerumque apud Spenserum, e. g. :

Home when the doubtfull Damme had her hyde,
She mought see the dore stand open wyde.
All aghast, lowdly she gan to call
Her Kidde ; but he nould answere at all :
Tho on the flore shee saw the merchaundise
Of which her sonne had sette to deere a prise.
What helpe? her Kidde shee knewe well was gone :
Shee weeped, and wayled, and made great mone.
Such end had the Kidde, for he nould warned be
Of craft, coloured with simplicitie :
And such end, perdie, does all hem remayne,
That of such falsers freendship bene fayne.
Ecl. V. 294-305.

Si quidem nonnulli Spenseri versus mediam cæsuram habent, nec tamen adeo multi sunt nec continui ut ullo modo communem rythmi naturam exhibeant. Dum enim Roberti Burns et ipsius Tusser versus ad cantum proxime accedunt, nihil aliud Spenserus magis vitasse in iis de quibus disserimus Eclogis videtur quam nimis modulatum versum. Quam discrepantiam tanti momenti existimo ut Schipper hic falsa quadam specie similitudinis deceptum fuisse arbitrer. Non satis est Spenseri versus magis varios et idcirco « minus tediosos » appellare, sed eos diversos esse et lege et origine admittere oportet. Ipse Schipper fatetur eos esse conspicuos iambico aut trochaico rythmo qui partem versus occupat. Porro id non temere fecit Spenserus, sed consulto, quod compertum habebis si consideraris unde versus nati sint.

Ad Chaucerum iterum revertendum est ut versus Eclogarum II, V, IX, intelligamus [1]. Jam vidimus quemadmodum

[1] Hoc Palgrave prius invenisse admitterem, nisi res inter se pugnantes in unum collegisset, ita ut et Spenseri versus et Chauceri imperfecte cognoscere videretur. Sic dicit :

« Here (in *February*), in *Maye* and in *September* Spenser uses a lilting meter which seems to be what the author of the *Arte of Poesie* mistakenly imagined was the *ryding ryme* or ryme *dogerell* of Chaucer and his contemporaries : and

decasyllabus *non* iambicus a Chauceri imitatione ortus esset. Ex eodem fonte nunc comperiemus versum *non* decasyllabicum fluxisse. Primum observandum est se Tityri (i. e. Chauceri) vestigia sequi Spenserum proclamavisse cum in *Secunda Ecloga* fabulam de Quercu et Arbuto narraturus erat, quæ quidem (sicut fabula de Vulpe et Hædulo in *Quinta Ecloga*) cum Chauceri fabula de Gallo et Gallina (in *The Nonne Prestes Tale*) conferri potest. At non tantum Chauceri spiritum et dicendi genus, sed etiam versum imitari voluit. Cum autem rudia et rustica carmina scribere conaretur, omnia quæ in Chauceri heroico versu magis incondita inveniebat aut sic esse arbitrabatur, in unum potissimum collegit ita ut versus leges quantum posset relaxaret.

Aliquot igitur versus apud Chaucerum occurrunt novem tantum syllabas habentes, prima versus syllaba deficiente, ita ut primus pes a metricis monosyllabicus dicatur, e. g.:

Twent/y bok/es, clad / in blak / or reed.

Prol. 294.

Non semel fit ut unica primi pedis syllaba fere nullum accentum capiat, ita ut primus pes cum secundo pede coalescat et unus trisyllabicus pes in loco duorum disyllaborum efficiatur, e. g.:

In a gowne / of falding / to the knee

Prol. 391.

Tam pauci quidem et tam longo intervallo intermissi sunt tales versus apud Chaucerum ut communem decasyllabicam totius

it is possible that Spenser employed it under the same impression. It may however have been suggested to him by an ordinary ballad-metre (?), or by the French eight-syllabled line (?). The effect, to my ear, is not always pleasant. »

« Essays on the Minor Poems of Spenser » by F. T. Palgrave. *The complete Works in Verse and Prose of Edmund Spenser*, ed. by Alex Grosart, 8 vol. 1882, vol. IV, p. xliv.

Postquam thesim meam confeceram, inveni in recentissima editione, (*Spenser's Shepheardes Calender*, edited by C. H. Herford. London, September 1895) eamdem meam explanationem aptis in verbis propositam; sed quia argumenta sua una in brevi pagina adumbravit, (*Introduction*, p. lxix), Herford solutionem cursim indicavisse potius quam ad extremum exsecutus esse dici potest.

carminis naturam minime perturbent. Nihilominus plane demonstrant Chaucerum, cum gallicum decasyllabum imitaretur, non ita tamen religione devinctum decasyllabicæ legi obtemperavisse ut illam legem ne infringeret abstineret omnino. Quanquam ad gallicam effigiem versus suos effingebat, licentias quarum exempla in vernaculo versu inerant, non ubique rejiciebat [1].

Sed versus novem syllabarum qui revera apud Chaucerum raro eminebant, apud eos qui post eum scripserunt magis magisque frequentes fuerunt. Paulo post ejus mortem exquisita ejus versuum ars in corruptelam collapsa est. Erant enim multa in ea fragilia et caduca, lingua nondum prorsus constituta. Plurimi verborum exitus qui a Chaucero retinebantur adeo obscuri et infirmi erant ut multi eorum ab ipso Chaucero non ubique sed ad arbitrium pronuntiarentur. Adde quod dialecti potius quam totius anglicæ linguæ proprii erant. Ipsi Chaucero metum aliquem injiciebat rythmus adeo mutabilis natura. Sic circa finem poematis de *Troilo et Cressida* scribebat :

And for ther is so greet diversitee
In English, and in wryting of our tonge,
So preye I god, that noon miswryte thee,
Ne thee mismetre, for defaute of tonge :
And red wher-so thou be, or elles songe,
That thou be understonde, I god beseche..;
Book. V, St 257.

Quod Chaucerus veritus erat ne fieret, mox factum est. Chauceri discipuli qui quinto decimo sæculo scripserunt, Thomasius Occleve (circa 1420), Johannes Lydgate (circa 1430), Alexander Barclay et Stephanus Hawes (circa 1500) multos *non* decasyllabicos versus etiam quum magistri se vestigia sequi crederent protulerunt.

[1] Idem de Chauceri decasyllabo dici potest quod de octosyllabo suo ipse dixit, licentiam admittens quod ad numerum syllabarum spectat :

But, for the rym in light and lewed,
Yit make hit sumwhat agreable
Though som vers faile in a sillable. (House of Fame III, 6-8).

Unius Johannis Lydgate exemplum afferam, propterea quod una ex parte iisdem versibus binis rimis junctis (*couplets*) ac Chaucerus et Spenserus usus est ; altera ex parte quia, Chaucero excepto, nullum alium inter veteres poetas Spenserus magis sedulo imitatus est. Eum sic Edmundus Kirke designat : « a worthy schollar of so excellent a master (i. e Chaucerus) » et in glossa nominat inter eos quorum obsoletas locutiones Spenserus reddidit.

Si quinque et triginta versus [1] scandimus, Johannes Lydgate novem offert exempla versuum in quibus prima syllaba (ut apud Chaucerum aliquando fit) deest :

Fro / the king / he gan / his fac/e tourne
But / ful proud/ly, leyde / honde on / his swerde.
In / his her/te wroth / and evel / apayd..... *etc.*

Sed Lydgate a Chaucero dissentiens primam post cæsuram 4 + 6 syllabam sæpe omisit. Quod minime miramur, considerantes fragilem lyricæ cæsuræ naturam quotiescumque ea ex desinentia, *e* finali, constat, e. g. :

That fro / the tym/*e* — that / he first / bigan.
Chaucerus. Prol. 44.

Cf. apud Lydgate :

A stern/e pas / — through / the halle / he goth
Enhast/ing him / — till / he was / at large.
Thus leve / I him / — ry/de forth / a while.

Aliquando et prima versus syllaba et prima post cæsuram (4 + 6) simul evanuerunt, e. g. :

Church/yng hym / — fast/e for / to hye.
In / al hast / — Tyd/eus / to swe.

Superest tamen lex aliqua in his a lege discedentibus, si consideras quantum eamdem postea violaverit *e* finalis tota a pronuntiantibus omissa. Ejusdem Johannis Lydgate versus, quales leguntur in eo manuscripto poematis « *The Storie of Thebes* » quod cum ederet Walterus Skeat, optimum esse declaravit,

[1] *The Storie of Thebes;* Pars Secunda, v. 1065-1100 (*Specimens of English Literature*, 1394-1579, ed. by Skeat, p. 28-9).

propter omissam *e* finalem sunt sæpius nullo modo decasyllabici. Testimonio sint ea exempla ex eo manuscripto dicto *Arundel* collecta [1] :

Mid of his *way*, right as eny lyne ..
That his foomen *fond* ful unsoote...
For on by on they *went* to meschaunce...
But on except, as I *layt* tolde ..
That, by night, ageyn the *moon* shoon ..
And ther he *fond*, forto rekne al...
Hym to pasture on the *gren* gras..,
Upon the herbes *gren*, whit, and red...
The *hegh* hilles gilt with his stremes...
And stoundmele his *gren* woundes runne...
And when she hadde a litil *whil* goo...
Spred al the grene *about* ther she stood...
And al the hil of the *wood* rage...
And *mad* fett sundry oynementis...
Hym to refressh in his *gret* nede...
Without which my tale is long ynowe...

Duobus aliis manuscriptis (ceterum deterioribus) usus, Skeat in omnibus quæ *italice* scripsimus verbis *e* finalem restituit sine qua versus nec decem syllabas nec ullam rythmi regulam praestarent.

Sed sexto decimo sæculo, *e* finalis sive scripta, sive omissa, cum non jam pronuntiaretur, in numerum syllabarum non amplius relata est. *E* finalem tantum dico. Alios vero exitus (e. g. *es* pluralem, et *es* tertiæ singularis personæ in indicativo desinentiam) commemorare possum. Sed quia sexto decimo sæculo *es* aliquando sonat, *e* tantum retineo. Nihil autem dubium est hunc versum, omissa ultima verbi *vigilyes* syllaba, a Spensero sic lectum fuisse :

And goon te vigily(e)s al bifore.
Chauceri. Prol. 377.

Quidquid id est, sic factum est ut ipsius Chauceri plurimi versus etiam cum vere decasyllabici erant, decem habere syllabas

[1] *Specimens*, etc., p. 28-40.

non viderentur. Sed tanta erat erga eum reverentia ut ii ipsi qui revera nullum rythmum in his versibus inveniebant, sibi potius inscitiam imputarent quam Chaucero barbariam. Sibi persuadebant hujus artem ita variam esse ut claudicantes etiam versus melius quam æqui iambi sonarent. Sic Georgius Gascoigne dicebat :

... Our father *Chaucer* hath used the same libertie in feete and measures that the Latinists do use : and who so ever do peruse and well consider his workes, he shall find that although his lines are not alwayes of one selfe same number of Syllables, yet beyng redde by one that hath understanding, the longest verse and that which hath most Syllables in it, will fall (to the eare) correspondent unto that whiche hath fewest sillables in it : and like wise that whiche hath in it fewest syllables, shalbe founde yet to consist of woordes that have suche naturall sounde as may seeme equall in length to a verse which hath many moe sillables of lighter accentes. And surely I can lament that wee are fallen into suche a playne and simple manner of wryting, that there is none other foote used but one : wherby our Poemes may justly be called Rithmes, and cannot by any right challenge the name ofa Verse [1].

Non nego Thomasium Speght, cum Chauceri opera anno 1602 iterum edidit, affirmavise poetæ omnes versus eumdem syllabarum numerum habere :

And for his verses, although in divers places they may seem to us to stand of unequal measures, yet a skillfull reader, that can scan them in their nature shall find otherwise. And if a verse here and there fall out a sillable shorter or longer than another, I rather aret it to the negligence and rape of scrivener Adam, that I may speak as Chaucer does, than to any unconning or oversight in the author [2].

Sed Speght quanquam veritatem suspicatus est, nullum argumentum attulit nec novit quomodo hoc probari posset. Nihil de *e* finali dicit aut suspicatur. Sine dubio Johannes Dryden non solum quod ipse arbitrabatur expressit sed etiam quod omnes sexto et septimo decimo sæculo de Chauceri versu arbitrati sunt, cum ea verba *Fabulis* suis præscripsit :

[1] *The Steele Glas*, Op. cit., p. 34.
[2] Præfatio « To the Reader » 1602.

The verse of Chaucer, I confess, is not harmonious to us; but it is like the eloquence of one whom Tacitus commends, it was *auribus istius temporis accommodata:* they who lived with him, and some time after him, thought it musical; and it continues so even in our judgment, if compared with the numbers of Lydgate and Gower, his contemporaries : there is the rude sweetness of a Scotch tune in it, which is natural and pleasing, though not perfect. Tis true, I cannot go so far as he who published the last edition of him; for he would make us believe the fault is in our ears, and that there were really ten syllables in a verse where we find but nine: but this opinion is not worth confuting; tis so gross and obvious an error, that common sense (which is a rule in everything but matters of faith and revelation) must convince the reader, that equality of numbers in every verse vhich we call heroic, was either not known, or not always practised in Chaucer's age. It were an easy matter to produce some thousands of his verses, which are lame for want of half a foot, and sometimes a whole one, and which no pronunciation can make otherwise [1].

Nemo quidem ante Thomasium Gray (circa 1760) [2] et Tyrwhitt cum Chauceri opera (1775-1778) edidit, veram illorum versuum naturam reperit et *e* finalem restituere conatus est.

Igitur Spenserus sicut Georgius Gascoigne et Johannes Dryden, rudem quamdam modulationem in his quos impares judicabat Chauceri versibus invenit quam rudibus Eclogis maxime accommodatam esse existimavit. Etenim, si Chauceri versus quales erant a Spensero lecti inspicimus, videmus multos esse qui *e* finali alicubi omissâ, quinque tamen accentus retinent quorum duo, (una sine accentu syllaba quæ intererat deficiente), inter se non retardati luctantur, e. g. :

A poōr(e) wīdwe, somdel stape in age,
Nonne Prestes Tale v. 1.
Sin thīlk(e) dāy that she was last a wyf.
Ibid. 5.
Anon he yaf the sēk(e) mān his bote.
Prol. 424.
A few(e) term(e)s hadde he, two or three.
Ibid. 639.

[1] *Preface to the Fables.* Globe edition, p. 499.
[2] *Observations on English metre,* Op. cit.

As greet as it were for an al(e) stake.
Ibid. 667.
Stood redy covered al the long(e) day.
Ibid. 354.

Quod si admiserimus, plurimi Spenseri *non* decasyllabici facile scandentur. Exemplo sint sex primi *Secundæ Eclogæ* versus, qui quidem, secundo et sexto exceptis, *e* scriptum habent quanquam non pronuntiamus, e. g. :

Ah for pittie! will rāncke Wīnters rage
These bitter blāsts nēver ginne tasswage?
The kēne cōld blowes through my beaten hyde,
All as I wēre throūgh the body gryde :
My ragged rōntes āll shiver and shake,
As doen high Towers in an eārth-quāke.

Qui versus propter collidentes inter se accentus nescio quid fragosum et rude sonant. Quos si quatuor tantum accentus habere judicamus aut cum octosyllabicis comparamus, Spenserus quid voluerit omnino ignoramus, nempe eumdem accentuum numerum habent ac decasyllabici, quanquam novem tantum insunt in iis syllabae. Non mollior aut citior octosyllabo versus sic gignitur sed rugosus magis et quasi nodosus.

Nunc ostendemus inter versus omnes quos Chaucerus prave lectus ac pronuntiatus efficere potest, quales Spenserus potissimum elegerit, et quomodo Chauceri decasyllabos semper et ubique ut exempla sibi proposuerit, cum etiam versus omnino dissimiles scripsisse videatur.

DE DECASYLLABIS

(1) Non dubium est quin *Eclogæ* de quibus agitur iambicos decasyllabos admittant. Omnia exempla afferam quae in *Ecloga Secunda* inveniuntur.

That wouldest me my springing youngth to spill...
Whose way is wildernesse, whose ynne Penaunce...
And some of love, and some of chevalrie...
Amd d:rks the beauty of my blossomes round...
Least thou the price of my displeasure prove...

That bene the honor of your Coronall...
Submitting me to your good sufferance...
But all this glee had no continuance...
And beate upon the solitarie Brere...

Iidem versus secundum normam in *Quinta* et *Nona* Ecloga sæpius etiam occurrunt. Sex deinceps iambos satis habeo ostendere :

But tract of time, and long prosperitie,
That nource of vice, this of insolencie,
Lulled the shepheards in such securitie,
That, not content with loyall obeysaunce,
Some gan to gape for greedie governaunce,
And match them selve with mighty potentates.
Ecl. V 117-122.

Quibus versibus ii addendi sunt qui undecim syllabas propter epicam cæsuram habent, e. g. :

Fye on thee, Digg*on*, and all thy foule leasīng.
Ecl. IX. 150.

Sequentem in quo duodecim syllabæ insunt duplicem habere epicam syllabam existimo, non « alexandrinum » esse :

And often hal*owed* — with holy-water dewe.
Ecl. II. 210.

(2) Decasyllabi *non* iambici multo plures sunt. De quibus tantum dicam omnia varia versuum genera quæ *Eclogæ octavæ* studens enumeravi inter eos occurrere, qui quanquam in quatuor partes dividuntur, ad versus tamen in quinque divisos facile, ut vidimus, reduci possunt, e. g. :

For youngth / is a bubb/le blown up / with breath.
For youngth / is a / būbblĕ / blown up / with breath
Ecl. II. 87.

DE VERSIBUS NOVEM SYLLABARUM

Novem syllabarum versus ad decasyllabos *non* iambicos, in quatuor partes divisos, quod ad rythmum attinet, sunt referendi, nec quicquam aliud ab iis differunt nisi quod unum trisyllabicum pedem pro duobus habent. Confer hunc versum :

Nor for fruict / nor for shad / owe serves / thy stocke

qui decem habet syllabas, cum

Such an one / would make / thee young / again.

qui novem tantum habet.

Sed multi sunt quos plane ad ipsos Chauceri iambicos decasyllabos, in quinque partes divisos, referre possumus.

1° Complures occurrunt qui a decasyllabo iambico nullo modo abhorrent nisi quia prima omnium syllaba carent, e. g. in *Ecloga* II.

Chere / fully / the wint/ers wrath/ful cheare...
Now / thyselfe / hast lost / both lopp / and topp...
Such / an one / shepheards / would make / full faine...
Such /an one / would make / thee younge / againe...
Why / standst there, / quoth he /, thou brut/ish / blocke?...
Col / ours meete / to clothe / a mayd/en queene...
Where / fore soone / I reede / thee hence / remove...
Puff/ed up / with pride /and vaine / pleasaunce...
Such / was thend / of this / ambit/ious Brere...

Non secus atque apud Chaucerum, aliquando fit ut prima quæ superest syllaba accentu careat. e. g. :

And / his trees / of state / in com/passe rownd.
Ecl. II. 146.

Sic versus in quatuor partes divisus in quo primus pes trisyllabicus est, oritur.

2° Prima post cæsuram (4 + 6) syllaba versus carent. Chaucerus ea abstinuerat licentia, sed propterea quod plurimæ erant apud eum lyricæ caesuræ, ejus versus, postquam *e* finalis paulatim evanuit, sic lecti sunt quasi syllaba deficeret. Ita quoque, ut vidimus, Lydgati versus sæpe scripti sunt, e. g. :

That fro / the tym/(e) — that/he first / bigan.
Chauc. Prol. 44.
Thus leve / I him / — rid/e forth / a while.
Lydgate

Multa occurrunt similia apud Spenserum exempla. Sic legimus in *Ecloga II* :

Whose nak/ed armes / — stretch / unto / the fyre...
To this the oake — cast him to replie...

Well as he couth; — but his enemie...
But to the roote — bent his sturdy stroke...
His wonderous weight — made the ground to quake...
Now stands the Brere — like a lord alone...
And heaped snow — burdned him so sore...
So long have I — listened to thy speeche...

Aliquando fit ut prima post cæesuram syllaba accentu careat, e. g. :

Greatly / aghast / — with / this piteous plea...
And badde the Brere — in his plaint proceede...
How falles it then — that this faded oake...
The axes edge — did oft turne againe...
And often crost — with the priestes crewe...
For naked left — and disconsolate...
That now upright — he can stand no more...

Inde versus in quatuor pártes divisus in quo tertius pes est trisyllabicus ortus est.

3° Prima post caesuram 6 + 4 syllaba versus carent. Quam licentiam novam Spenserus attulit, nescius tamen se novi aliquid afferre; multa enim similia exempla apud Chaucerum et Lydgate prave lectos deprehendere se existimabat.

Quotiescumque enim *e* finalis cum lyrica est caesura post sextam syllabam apud Chaucerum occurrebat, Spenserus unam syllabam deesse putabat, e. g. :

Now, by my fader soul(e), — that is deed.
Prol. 781.
As ev/er mote / I drink/(e) — wyn / or ale.
Prol. 832.

e in aliis versus locis deficiente, fieri poterat ut rythmus idem fere esse videretur, e. g. :

Wel coude / he sitt/e on hors, / — and / fair(e) ryde.
Ibid. v. 94
A cook / they hadd(e) / with them / for the nones.
Ibid. v. 379.

Ejusmodi versus hæc exempla Spenserus in *Secunda Ecloga* nobis præbet :

Lewdly / complain/est thou /, — laes / ie ladde...

And when / the shin/ing sunne / — laugh/eth once...
Which made this foolish Brere — wex so bold...
And oft his hoary locks — down doth cast...

Aliquando fit ut prima post caesuram syllaba accentu careat, e. g.:

All that is lent to love — will be lost...
There grew an aged tree — on the greene...
Him when the spitefull Brere — had espied...
Unto such tyrannie — doth aspire....
Anger nould let him speak — to the tree...
That graffed to the ground — is my breeche...

Inde versus in quatuor partes divisus in quo quartus pes trisyllâbicus est oritur.

4° Prima post caesuram 2 + 8 syllaba versus caret. Sic legebat Chaucerum Spenserus cum lyrica caesura 3 + 7 occurrebat

He wist / (e) — that / a man / was re/pentaunt.
Prol. 228.
At met/(*e*) — wel ytaught / was she withalle.
Ibid 127.

Apud Spenserum ipsum legimus.

And eke / — had / he cond the shepheards call.
Ecl. IX. 215.
I muse / — what / account / both these / will make.
Ecl. V. 51.
The Kidd / — pitt / ying / his heav/iness.
Ibid. 259.

Aliquando fit ut prima post caesuram syllaba accentu careat e. g.:

Or sleepe /, — as / some doen, / all the / long day
Ecl. IX. 233.
The one, — for the hire which he doth take.
Ecl. V. 52.
Tho he, — that had well ycond his lere.
Ibid. 262.
Siker, — I am very sibbe to you.
Ibid. 269.

Inde versus in quatuor partes divisus in quo secundus pes trisyllâbicus est oritur.

Jam igitur vidimus novem syllabarum versum qui nihil aliud

est nisi decasyllabus in quinque partes divisus una syllaba carens, in versum recidere in quatuor partes divisum, in quo vicissim *primus*, aut *secundus*, aut *tertius*, aut *quartus* pes trisyllabicus est.

Spenserus quæ consecuta sunt non refugit, et novem syllabarum versus scripsit ceteris quod ad rythmum spectat simillimos, sed quorum si soli essent origo non facile expediretur. A ceteris tamen nullo modo, nisi liberis caesuris, discrepant.

1° *Primus* pes trisyllabicus est.

Nihil novi fit praeter ante dicta, quia hunc pedem cæsura necessario sequens afficere non potest.

2° *Secundus* pes trisyllabicus est, e. g. :

So lust/lesse bene they /, so weak /, so wan.
Ecl. II. 78.

She stoppeth the breath of her youngling.
Ecl. V. 100.

Tho out of his packe a glasse he tooke.
Ibid. 274.

3° *Tertius* pes trisyllabicus est, e. g. :

Winter / or Som/mer, they mought / wel fare.
Ecl. II. 24.

For Age and Winter accord ful nie.
Ibid. 27.

Yt chaunced after upon a day.
Ibid. 143.

As halfe unwilling to cutte the graine.
Ibid. 204.

4° *Quartus* pes trisyllabicus est:

That of / such fals/ers freend/ship bene fayne.
Ecl. V. 305.

For well he meanes, but little can say.
Ibid. 311.

Her stombling steppe somewhat her amazed.
Ibid. 231.

While they, letting their sheepe runne at large.
Ibid. 40.

DE OCTOSYLLABICO VERSU

Quos ad versus expediendos duplex via ducit :

1° Sunt decasyllabi in quinque partes divisi in quibus prima totius versus et prima post caesuram (4 + 6) syllaba simul deest, ut frequenter apud Lydgate occurrerat.

Aliquot insunt in Spenseri versibus non dubia exempla:

Heap/ing up / — waves / of welth / and woe.
Ecl. V. 93.

Her / was her /, — while / it was / daye-light.
Ecl. IX. 3.

2° Sed multo saepius versus sunt in quatuor partes divisi in quibus omnes pedes duas tantum syllabas habent. Quod ad rythmum attinet, simillimi sunt versibus in quatuor partes divisis novem aut decem syllabas habentibus de quibus antea dixi.

Confer tres sequentes versus:

The bloss/omes of Lust / to bud / did begin. *10 Syll.*
So school/ed the Dame / her want/on sonne / *9 Syll.*
Open / the dore / at his / request / *8 Syll.*

Multi quidem sunt versus qui sive novem sive octo syllabas propter dubias elisiones aut syzygias habere dici possunt, e. g.

For it had bene an auncĭĕnt tree.
Sacred with many *a* mysteree.
Ecl. II. 207-8.

Am like for despĕrăte doole to dye.
Ibid. 155.

As most usen ambitĭoŭs folke.
Ibid. 161.

Whose bodĭe ĭs sere, whose braunches broke.
Ibid. 170.

And bene of ravĕnoŭs Wolves yrent.
Ecl. IX. 148.

Praeterea jam antea vidimus ultimam sine accentu syllabam Spenseri tempore in numerum syllabarum referri, ita ut versus qui nunc octosyllabici dicuntur, prius novem syllabarum versus dicerentur, e. g.:

The mouldie mosse, which thee accloiĕth.
Ecl. II. 134.

The shepheards God so wel them guidĕd.
Ecl. V. 113.

The Gate her dame, that had good reasŏn.
Ibid. 177.

Quibus exceptis, pauci sunt octosyllabici in quatuor partes divisi, scilicet 11 in *Secunda*, 4 in *Quinta*, 16 in *Nona Ecloga* quorum sex continui (v. 68-73).

Pauciora enim exempla octosyllaborum quam novem syllabarum versuum apud Chaucerum erant, quanquam aliquando una et altera simul syllaba (*e* finalis praecipue) Spenseri tempore ceciderat, e. g. :

> That ilk(e) sam(e) night to stele awey.
> *Legende of Good Women. 779.*
> This noble emp(e)ress(e) ful of grace.
> *Parl. of Fowles. 319.*
> The drak(e), stroyer of his own(e) kinde.
> *Ibid. 360.*
> Of all(e) deyntees that men coud(e) thinke.
> *Prol. 346.*

Quapropter etiam cum octosyllabos conderet, Chauceri heroicos Spenserus se imitari arbitrabatur.

DE SEPTEM SYLLABARUM VERSIBUS

Dubium est num Spenserus versus septem syllabarum admiserit. Duo tantum exempla occurrunt :

> Seest howe brag yond Bullocke beares.
> *Ecl. II. 71.*
> Seest how fresh my flowers bene spredde.
> *Ibid. 129.*

ubi nescimus num in hoc verbo *seest*, una (see-st) aut duæ (se-est) syllabae insint. Quidquid id est versus rythmus nullo modo mutatur :

> Seest / howe brag / yond Bull/ocke beares.
> Se-est /

Certe, aliquot hujus versus exempla apud Chaucerum Spenserus existere arbitrabatur, e. g. :

> Right as the fressh(e), red(e) ros(e) newe.
> *Parl. of Fowls. 442.*

DE TRIPARTITIS VERSIBUS

Propter amissam syllabam (*e* finalem praecipue) multi Chau-

ceri heroici non in quatuor partes dividi videbantur, sed in tres tantum, e. g. :

Bitwix(e) / Middelburgh / and Or(e)welle.
Prologue. 277.
Wel coude he / in eschaung(e) / sheeld(e)s selle.
Ibid. 278.
Noght o word / spak he mor(e) / than was nede,
Ibid. 304.
A Sergeant / of the Law(e) / war and wys.
Ibid. 309.
His nos(e)-thirl(e)s / blake were / and wyde.
Ibid. 557.

Nonnulli etiam nunquam natura divisi erant in plures partes tribus, e. g. :

In a gowne / of falding / to the knee.
Ibid. 391.

Chauceri exemplum aut re aut opinione sequens Spenserus aliquot tales versus admisit :

1° Novem syllabarum versus.

I wonne her / with a gyrdle / of gelt.
Ecl. II. 65.
Little bootes / all the welth / and the trust.
Ecl. V. 88.
Lowder / had be slaine / thilke same even.
Ecl. IX. 225.
Him rested / the goodman / on the lea.
Ecl. II. 158.
The fatte oxe / that wont ligge / in the stal.
Ecl. IX. 117.

2° Decasyllabi.

In decasyllaborum numerum nemo tripartitos versus admittet nisi qui prius iambicæ legis quasi religionem exuerit, nempe inter tres partes unam quatuor syllabis constare necesse est, quae secundum pactum (non secundum naturam) in duos dissyllabicos pedes sæpe rescinditur. Sed qui, communem pronuntiandi et legendi rationem aut sententiarum vim observans, eos versus leget, simillimos supra dictis tripartitis judicabit :

Or what peace / has the Lion / with the Lambe.
Ecl. V. 169.

Enaunter / their heritage / doe impaire
Ibid. 77.
A fayre flocke / of Faeries / and a fresh bend.
Ibid. 32.

Aliter profecto ii tripartiti versus scandi possunt, sed si nullus fictus aut secundarius accentus ad dissyllabicum rythmum perficiendum additur, sicut diximus eos rescindere oportet

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CONCLUSIO

His nonnullis capitibus, cum quas Spenserus in Eclogis heroico versui varias tribuerit species exponere studeremus, nobis fuit propositum quædam proferre, quæ ad historiam anglicæ versificationis componendam utilitatem aliquam afferre posse nobis viderentur.

Spenserum igitur ostendimus Chauceri versus cum cognovisset (non distinctos sed universos et quasi uno conspectu), incitatum esse ac adjutum ut eam formam unicam repudiaret quam metrici illius temporis heroico versui communem imponere tentabant, scilicet versum qui semper ex decem syllabis constaret, in quinque iambos distributis, et qui eodem modo semper post quartam syllabam divideretur. *Primo in capite* vidimus quomodo Spenserus, quanquam decasyllabi exemplar nunquam neglexerat ac normam, potuisset Chaucerum imitandum sibi proponens versum heroicum variare atque flectere sed non ut plane alium efficeret. Cum autem heroicus sic ab eo renovatus idem fere semper admotus sit in plerisque illius temporis carminibus non dramaticis, Gulhelmi Shakspeare carminibus non exceptis, Spenseri igitur illam reformationem longe lateque valuisse plane liquet.

Secundo in capite Spenserum vidimus adnisum etiam Chauceri heroicis (sed paucioribus ac tanquam sparsis), et Thomasium

Wyatt quoque et Comitem Surrey sequentem, tentavisse decasyllabum quemdam non iambicis legibus addictum qui in rythmum qua lruplicem verteret omnino diversum a quintuplici rythmo heroici versus sinceri : qui novus versus non postea prævaluit nec per se viguit in carminibus anglicis, sed tamen non totus evanuit ; eum enim invenimus cum iambis mixtum in decasyllabis Johannis Donne tam specie enormibus ; cujus versus Thomasius Gray non temere indicavit cum versu *Octavæ Eclogæ* Spenseri natura esse conjunctum ac quasi affinem [1]. Eumdem etiam invenimus sed rarius in Gulhelmi Shakspeare tragædiis; quod si plane intellexerimus vitare poterimus ne nimia arte versus scandamus sicut præcepit Abbott. Admittendus jam igitur est, sicut demonstrat *Octava Ecloga*, decasyllabus quidam non iambicus, et etiam illi cum decasyllabico iambo stricta tamen quædam affinitas ; adeo ut possint immixti esse et confusi in eodem poemate.

Denique in *tertio capite* plures Chauceri versus explanavimus a Spensero neque scandi potuisse neque recte legi, in quibus videtur syllabarum et iamborum simul leges rejecisse, quos prave lectos Georgius Gascoigne tamen nescio quo rudi et incondito numero captus admiratus sit, atque Spenserus sit imitatus. Quo ex errore nobis videntur nati esse singulares versus *Eclogarum II*, *V*, *IX*, quos aliunde nonnulli frustra ad hoc tempus derivare tentaverunt. Quia harum Eclogarum versus nemo, ut opinor, imitatus est, non sequitur ut eorum scientia parvi sit momenti, quippe qui, si a recentiorum poetarum versibus quasi sejunguntur, obscuram saltem versuum artem illustrent quæ per duo sæcula post Chaucerum exculta est.

Ut concludamus, dicamus poema in quo Spenseri versificationem inspeximus quanquam juvenis est scriptoris et nondum perfecti quod attinet ad vim concipiendi, duas propter causas dignum esse quod inspiceremus : una ex parte, quia, cum in

[1] *Observations on English metre*, Op. cit., pp. 340-1.

anno 1579 editum sit, novam aperit ætatem et quodam modo illustrissimum instaurat Elizabethæ reginæ sæculum ; altera ex parte, quia subito efflorueruntSpenseri *Eclogæ* et late valuerunt. Splendide enim receptum fuisse primum Spenseri poema constat. Cum in vulgus editum est, Anglica Musa omnis absoluti carminis jamdudum expers et propterea nihil in se reponens, in eo erat ut parvam melioris futuri spem retineret. Opes jam in Italia et in Gallia collectæ non sine invidia introspiciebantur, necnon nativa Britanniæ ingenia et vernacula lingua ut barbara accusabantur. Spenseri autem poemate vix lecto, Angli illum « novum poetam » quem dubii optabant, tandem fulsisse existimaverunt ; ex quo magna poeticæ gloriæ spes collecta est. Ne publicum quidem judicium poetæ amici expectaverant ut illi magnos tribuerent honores. Unus ex iis, Edouardus Kirke, superbam præfationem in qua ignoto Spensero non tam favorem conciliare videretur quam inimicos despicere qui fieri poterant, carmini addiderat. Imo glossam unicuique Eclogæ, perinde ac si antiquum quemdam græcum aut latinum poetam edideret, adjungere illi visum erat [1]. Nullo modo frustrata fuit interpretis expectatio. Adhuc ignotus Spenserus in gratiam nobilium illico venit, ut amici Gabrieli Harvey qui obscurus socius Cantabrigiis torpebat epistolæ planum faciunt. Eum Philippus Sidney cito laudat inter rarissimos poetas qui in Britannia post Chaucerum eminuerunt. Anno 1586 Gulhelmus Webbe Spenserum his verbis designat : « the rightest English poet that I ever knew », et Angliam pronuntiat ab eo ita exornatam ut ejus nomen cum clarissimis Romæ aut Græciæ nominibus, scilicet Theocrito et Virgilio, conferre possit. Major libri pars a Gulhelmo Webbe de re poetica scripti in novo poemate versatur. Anno 1588, Abraham Fraunce ex eodem poemate exemplaria ad suum librum *Lawyers Logicke* trahit. Scribebat Thomasius Nashe anno 1589, postquam

[1] « Which maner of glosing and commenting, well I wote, wil seeme straunge and rare in our tongue. » *Complete Works of Spenzer*, op. cit. p. 443.

multa acerbius in anglicos poetas invectus est : « Should the challenge of deepe conceit be intruded by an forreiner, to bring our English wits to the tuchstone of arte, I woulde preferre divine *Master Spenser*, the miracle of wit to bandie line for line for my life, in the honor of *England*, against *Spaine*, *France*, *Italie*, and all the worlde[1]. » Illæ laudes ante annum 1590 expressæ cum tres primi libri magni poematis *The Faerie Queene* editi sunt, ad primum Spenseri carmen *The Shepheards Calendar* unice respiciunt. Sed prætermissis ceteris laudibus, non parvi momenti sunt ea verba quæ Michaelus Drayton fecit ti ginta annis postquam Spenseri majora carmina nota fuerant : « Maister Edmund Spenser has done enough for the immortality, had he only given us his *Shepheardes Calendar*, a masterpiece, if any. » (Preface to the Pastorals, 1619.)

[1] « To the gentlemen of both Universities », quam epistolam T. Nashe præfecerat huic libro : *Robert Greene's Menaphon*. (Arber's Reprint, p. 16.)

Vidi at perlegi,
Lutetiae Parisiorum, in Sorbona,
A. d. V. Kal. febr. anni MDCCCXCVI
Facultatis Litterarum in Academia Parisiensi Decanus
A. HIMLY

Typis mandetur,
Academiæ Parisiensis Rector
GRÉARD

Lyon. — Imp. Pitrat Aîné, A. Rey Successeur, 4, rue Gentil. — 12582